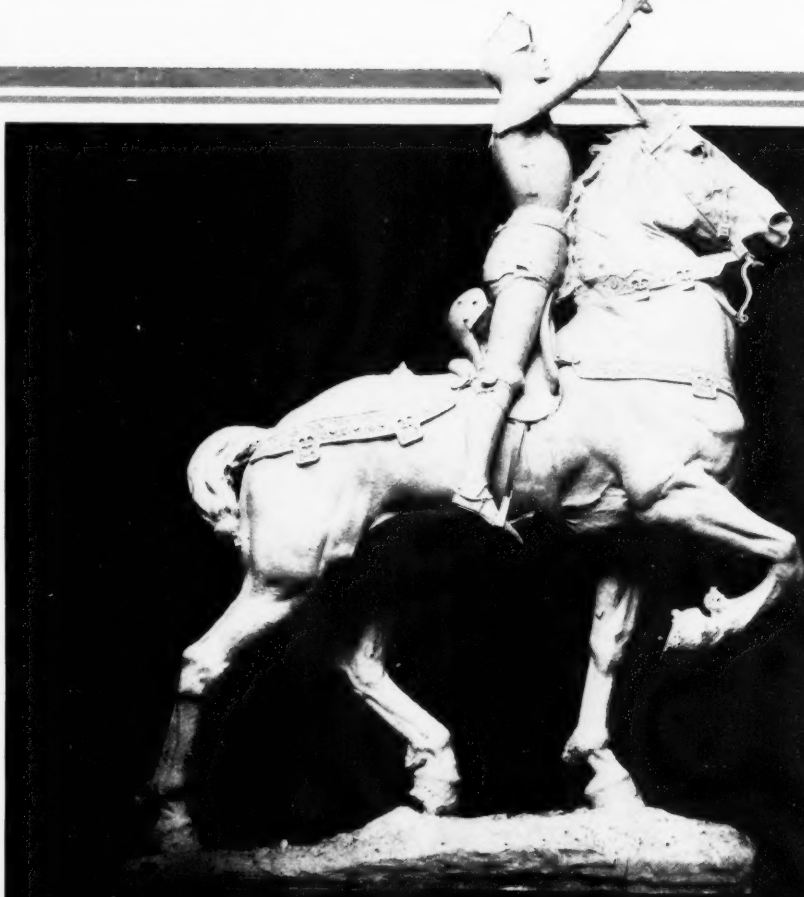


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ART

HANDICRAFT

TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



An Ancient Bronze Bust in New York,
thought to represent Sappho

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI

DECEMBER, 1917

NUMBER 6

A RECENTLY DISCOVERED ANTIQUE BRONZE BUST OF SAPPHO

GUSTAVUS A. EISEN

THIS great work of art recently brought to America will in the future take its place among our most precious treasures of antiquity. The object is a bust of heroic size, representing a female of remarkable character and beauty and with many features characteristic of the work of the Greek masters of the fifth century B. C.

The bust seems to represent Sappho, who for centuries remained the ideal poetess of the Greeks, whose charms memory and tradition have never obscured. The reasons for its identification and its genuineness and antiquity will be set forth in the following notes.

From whichever side the bust is viewed it is very fine, though the three-quarter view seems to the writer the best, comparing most favorably with some of the famous renderings of Greek art. The profile, classically Greek,

with a slight angle between nose and forehead, reveals itself as a portrait. The upper lip in profile is slightly more projected than the lower, as if she were about to speak. The lips and eyes have an indescribable smile found in few other works of art. The mouth is slightly open. The chin is short, the front face oblong, oval or ovoid, tapering from the forehead to the chin. The eyes are deeply set and large, in the style of the fifth century B.C., especially recalling Polyclitus. The cheeks are somewhat high, though not broad. The mouth is of medium size, exquisitely formed, but the lips are not sensuous like those generally given to Aphrodite. The chin is small and pointed. The whole expression is one of intelligence, beauty and culture combined, characteristics such as we would expect of the great poetess of the Greeks. The ears are thin, oblong and medium in size,

ART AND ARCHAEOLOGY



The Rear View of the Bust

with the lower lobe not prominent. The whole face looks directly forward with slightly parted lips as though the person were addressing an audience. This is also apparent from the pupils, which, slightly elevated, are represented by low circular bosses. The general treatment of the bust is idealistic, but there are many signs of portraiture, as in the indescribable and entirely personal smile of the mouth and the eyes, the short chin, and especially the realistic profile which introduces us to the poetess "intime", and we can readily conceive that this was her real appearance in life. The face seems actually alive, nay, she has just parted her lips to pronounce a

word in the opening of her speech. And what that word is one acquainted with the silent language might discover.

The hair is remarkable in its combination of several antique styles, not common in extant statues. The top of the head shows the hair smoothed like a skull cap, such as that of the Delphi Charioteer and that of the right hand female figure on the relief representing the crowning of Triptolemus from Eleusis, now in the Athens Museum. Another sample of this style is that of the Apollo from the western gable of the temple of Zeus at Olympia. The arrangement is in parallel rills, some higher than the rest, uniformly repeated, and with a repeated variation in distances which can be readily seen on the photogravures of the sides. This



A Three-Quarters View of the Bronze Bust

ART AND ARCHAEOLOGY

style is that of Phidias, his pupils, and contemporaries. The frontal tresses of the hair recall in modelling and design the bronze copy of Polyclitus' Amazon (Salomon Reinach, *Recueil de têtes antiques*, 1903, pl. 57), and there is also something in common with the Isis of the Capitoline Museum which is of course from a much earlier model than the Alexandrian period. A toupet, or hair gathered at the top of the forehead above the parting of the tresses, is found in many antique statues, contemporary with the original of the Sappho bust, as in the left hand Caryatid from the Erechtheum in Athens, now in the British Museum. We find also a prominent toupet on the Apollo Belvedere, on the Apollo from Paramythia, and on the Fanciulla from Anzio, now in the Museo delle Terme in Rome, and on many other antique statues. The toupet of the Fanciulla consists of a bowknot, but that of our Sappho bust is formed of the ends of the two tresses held together by a clasp or band, the tips of the tresses forming the toupet. The tresses themselves are highly interesting and should be thoroughly understood, the arrangement being unusual. The hair from the top or cap of the head is formed into a chignon or knot on the back of the neck, and secured by four pins. The ends of the tresses do not end in the chignon, but issue again from it and are carried upwards along the sides of the head, above the ears in successive and continually widening waves until they reach the top of the head, where their ends are tied up to form the toupet or "club". It is thus the ends of the tresses which form the toupet, turning backward and resting on the top of the forehead. A similar arrangement is found in only a few heads, but all of them antique. One of these is the Apollo of Paramythia,

near Dodona in Epirus, now in the British Museum (H. B. Walters, *British Museum, Select Bronzes*, London, 1915, plate 18). Walters was also impressed by the peculiar hair dressing and describes it in detail. The only difference between the hair of that statue and the Sappho bust is that in the former the chignon is placed lower down on the head; other details are the same. This statue has been attributed to the school of Lysippus, but might have been inspired by an older work.

In the Fanciulla of Anzio, which has been variously described as a peasant-girl, as a nymph, and as a boy in female costume, we can but recognize a Sappho, who has just obtained a prize at some contest, a wreath placed on a tray, and now strides forward and contemplates it with intense interest. It is only the dress of the hair which connects our Sappho with the Fanciulla, but the fact is interesting for the reason that both seem to represent poetesses.

The form and distance of the breasts of our Sappho are entirely typical of the latter part of the fifth century B.C. Solomon Reinach was the first to discover that the form of the breasts and their distance from each other furnished reliable characteristics for dating female classic sculptures. The breast, he says (*Revue des Études Grecques*, XXI, pp. 13f), may be either further distant from each other than their own diameter, which is the earlier type at the beginning of the classic period in Greece, or they may be distant their own diameter. This latter is typical of the school of Phidias or of the fifth century in general. The third characteristic is that the breasts are placed nearer than their own diameter, sometimes so close as to touch. This is the type in use in the Hellenistic and Roman periods. As a sample of the

ART AND ARCHAEOLOGY

early type he cites the famous relief in the Terme Museum in Rome, by some held (erroneously) to represent Venus rising from the ocean waves. The second type is that found on the Parthenon pediment repeated several times. For instance on the eastern pediment, Iris, Demeter and Persephone, all three show the characteristic breasts of the Sappho bust (E. A. Gardner, *Six Greek Sculptors*, London, 1910, pl. XXII). Another female figure of this type is that from the western pediment reproduced by Gardner Pl. XXIII. Not only are the breasts of all these figures similar in form as well as in spacing with the Sappho but also the folds of the dress over the breasts and between them are similar to that of our bust. Similar folds are also found on the left hand Caryatid from the Erechtheum. Among other famous statues with these characteristics mentioned by Reinach, and in that particular resembling our bust, is the Amazon of Polyclitus. The Demeter of the Vatican is also of this type, both as regards the breasts and the folds of the dress, above and between them.

The latest type of breasts which have no resemblance to those of the Sappho bust, are represented by the famous Venus from Milo, now in the Louvre. This statue is dated by Reinach in about 350 B.C. and referred by him to the school of Praxiteles and Scopas.

The dress has already been alluded to in connection with the breasts. It is treated idealistically on the shoulders, but the central folds between the breasts are strictly typical of the style in the fifth century, as has already been remarked. The dress covering the breast can be termed a chiton, while the shoulders seem to have an additional covering of a cape, or possibly an over-flow. This latter part of the dress is



A Profile View of the Bronze Bust

fantastic and made up for effect. Among statues with a deltoid arrangement of successive creases between the breasts, the most prominent are the Iris, Demeter, and Persephone from the east pediment of the Parthenon and also the wonderful headless female figure from the western pediment of the Parthenon

ART AND ARCHAEOLOGY



Another View of the Bronze Bust

(Gardner, *op. cit.* pls. XXII and XXIII). The Caryatid of the Erechtheum has already been mentioned. Another statue is that of the Fate in the New Carlsberg collection. Many more could be quoted, but the above will suffice to connect the original of our bust with the fifth century sculptures of the great masters.

Until a year ago the bust and base were covered with an incrustation several millimeters thick. That on the exterior was skillfully removed by André in Paris (whose testimony has been received), the incrustation in the

interior being left as found. Under the coarser incrustation André discovered what seems to be an antique patina of admirable bluish olive bronze. This patina covers all parts of the bust, and the surface, which reflects some light, can be said to be perfect.

The bust weighs about 300 pounds. The surface was worked over with a tool after casting. The shell varies from 1 cm. to $\frac{1}{2}$ cm. in thickness, the thinnest parts being in the deep creases of the folds of the dress, as far as can be ascertained. The diameter across the shoulders is 1 m. 40 cm.; from breast to back, about 45 cm.; from the lowest part in front to the top of the back, 62 cm.; from the lower part of the neck to the lowest part of the dress, about 64 cm. The open part of the breast is about 30 cm. wide by 11 cm. and the breasts are 21 cm. apart. Lower diameter of the neck, about 19 cm.; upper diameter 16.5 cm. From chin to top of hair knot 41 cm.; diameter of face, 40 cm.; diameter of head from side to side, 36 cm.; from tip of nose to back, 50 cm.; from ear to ear, 27 cm. These measurements do not include the base, which is also antique. It is circular, and consists of a hollow foot and neck, and a compressed astragal or flange. The foot is about 34 cm. in diameter; neck of base, about 17 cm.; nodus, about 25 cm. The lowest edge of the front is attached to a horizontal plate, 27 cm. long, 17 cm. wide and 1 cm. thick. This plate rests on the top of the stand and turns around a central rod secured by a flange. The rod penetrates the flange and, the bust being perfectly balanced on the base, it can be turned without disturbing the equilibrium.

THE GENUINENESS OF THE BUST

In order to establish in an irrefutable manner the genuineness of the Sappho

ART AND ARCHAEOLOGY

bust, it was shown before its shipment to New York to some of the prominent specialists in Paris, and to others photographs were sent by the writer, requesting their opinion. So far all have concurred in the genuineness of the bust. M. Froehner, once director of the Louvre, is most enthusiastic and has besides permitted his name to be mentioned as a willing testimony of the genuineness of this bust: "an antique work of great beauty". M. André, the famous restorer of ancient bronzes, through whose hands more masterpieces in bronze have passed than through any other's living and who worked on this bust for several months for the purpose of repairing it, declares unhesitatingly that the object is a genuine antique. The proofs offered by M. André refer principally to the nature and condition of the bronze when it fell into his hands for repairs. To his general statement as regards the genuineness of the bust, André adds the following particulars, contained in letters of May 23 and July 17, 1917. "The bust suffered considerably through its prolonged burial in oxidizing and tartar depositing earth during many centuries, and of this nature has left many traces. When the bust came into our hands for repair it was covered exteriorly by the same deposit which yet remains in the interior. In order to remove the crust we spent much labor and time, reaching even the metal itself, and were on that account forced to make certain repairs."

"As regards the irregularity in the thickness of the bronze walls, I state that I have always observed this in bronzes of great antiquity. In the bust we found such irregularity in the draperies at the base of the neck where it joins the dress, and also in the hair. In these parts the oxidation had advanced to such a degree that we found it necessary to consolidate them by

inserting small plates of metal, making use of antique fragments, which we keep for that purpose. These additions necessitated some adjustment of the patina, consequent upon the removal of the tartar deposit which covered up the delicate modeling of the sculpture. All this in my opinion demonstrates beyond question and incontestably the great antiquity of this bust. I add that this work is remarkable both for its beauty and its large and perfect proportions."

To this account of André regarding the bust as it was before cleaned, I will add some observations which can be readily verified by an examination of this object as it is now. The deposit of which André speaks as tartar, appears to possess a stratified structure as if it had been deposited gradually and successively. In some places it can be scraped off with a knife, but in other spots it is almost rocky. Its color is grey white, in places shading to green and in other spots rusty brown. The deterioration of the bronze seems to have been caused partly by a perpendicular oxidation which has eaten into the matrix from the surface, but in other places the erosion is horizontally spreading over the surface producing patches of various depth and of irregular form, with sharp outlines, as if the matrix was scaling off. In some places the oxidation has produced pin holes of various sizes, causing the matrix to appear like a sieve. Thus on the top of the head in the hair, where the restorer has left them as found without any repair. Another streak of deep oxidation is seen along the place where the neck is joined to the dress. In other places the deterioration seems to have been produced by a combination of oxidation and erosion caused perhaps by percolating water which flowed from the base

ART AND ARCHAEOLOGY

of the neck towards the top of the head, interiorly. The largest deteriorated surface is found along the lower margin of the dress below the neck behind the head. Here André has added several plates to fill a tear, several holes, and a wide crack. Some cracks on the breast André filled with some cement-paste, but in a manner to show where they existed.

Oxidation, and erosion of this nature and appearance could not have been caused artificially but must have been the result of natural agencies working slowly and uninterruptedly for centuries. They possess an appearance quite different from defects produced hastily and artificially in order to deceive.

Another of the prominent archaeologists in France, also connected with the Louvre, has pointed out to the writer that: "it is impossible to assign this bust either to the work of the seventeenth to eighteenth century, or even to the nineteenth to twentieth centuries, when only well known works were imitated". Nor does our bust possess any trace of Renaissance or modern technique, while it shows everywhere antique design and methods. Nor can any one point to an antique work, of which this bust is a copy, or to one by which it has been inspired. Replicas have been common in all times. The Romans copied Greek masterpieces, and the Renaissance artists copied the excavated works of antiquity and in the nineteenth and twentieth century imitators, in order to command a ready sale, were always careful to copy works which were well known. Of this Sappho the prototype or original is unknown, nor is any bust known which resembles it.

Another argument which proves the genuineness of the bust is the peculiar

manner of hair dressing, so far only seen in that of the Apollo from Paramythia. No modern artist could have copied the hair dressing from this Apollo, because the Paramythia statues were only excavated in 1792 and 1796 while the condition of the bronze bust, according to André, shows that the work is older by many hundreds of years. Also it would have been an absolute impossibility for an artist who had never seen the Paramythian Apollo to design and produce an absolute reproduction of that statue's unique arrangement of hair.

THE TECHNIQUE

The bust was cast in several main pieces of which so far we have determined three with certainty. The head was cast in at least two pieces, and joined, the suture passing down the forehead, along the bridge of the nose, down over the lips, and perpendicularly over the chin and down the neck. The suture is plainest over the forehead and nose, but sufficiently clear to be recognized on the lips, chin and neck. In the dress I can recognize a suture from neck to shoulders, due to its having been cast in two main pieces, one in front, and one behind. In the interior of the head are still in position several very long nails which held a wooden support in position when the casts were joined together. The wood frames have long since decayed.

A detailed study of this subject must be left to the future, but even now it seems proper to announce that in places separate plates were inserted at the time when the bust was made. One of these, forms an oval about five inches long by three inches wide, immediately above the right breast (to the spectator's left) and another a large circular shield, was inserted on the left shoulder,

ART AND ARCHAEOLOGY

close to the ridge of the cape, and a set of three small square inserted patches about an inch across, are found on the cape over the right shoulder half way down in front. According to Furtwängler the insertion of such plates demonstrates the genuineness and antiquity of bronze objects, and through a discovery of such patches it was possible for Reinach to demonstrate the genuineness of the Bavai bronze statuettes. These inserted patches thus prove irrefutably the genuineness and antiquity of the Sappho bust even if no other proof existed.

IDENTITY OF THE PORTRAIT

Already a superficial study of this bronze satisfies the spectator that he stands before an individual portrait of some prominent personage of antiquity. The thin lips, the peculiar compression of the nose between the eyes, the wonderful lift of the upper lip, just pronouncing a word, are not characteristics which any artist would give to an ideal statue. Only a portrait statue could possess them, and though this bust is according to some an Augustan copy of an older portrait, it is evident that the artist retained in a most satisfactory manner the personal characteristics of the original. Who could show us Sappho 'intime' except one who had actually seen her? Impossible! None else could have posed for this bust, than a poetess, a speaker, a reciter of poems, a genius sparkling with wit and humor, a lecturer who watches the effect of her words upon the audience before her. Confirming such a view, one of the best known archaeologists writes me: "In fine, it may be a youthful goddess like Hebe and Artemis, but it may also be a poetess; why not Sappho? Silanion was not the first to attempt her likeness. Polyclitus himself is excluded but there

are other Argive masters whom we know little or nothing about". The hair of our Sappho resembles the hair of the Fanciulla Sappho as already stated. The resemblance could hardly be accidental.

Another theory as regards the personage represented has been advanced by M. Ernest Babelon, *Conservateur des Medailles et Bronzes Antiques* of the Bibliothèque National, who has had the kindness to suggest it as his belief that the bust is not only "a work of the time of Augustus", but that it "represents the empress Livia, the wife of Augustus in the style of an antique Greek personage". In other words, his opinion is that the artist who made the bust borrowed the general style and features of a fifth century B.C. masterpiece, but added enough of the features of Livia to let it pass as her portrait. Mr. Babelon points out the strong resemblance of the face of the bust with the Naples marble statue figured by Bernoulli (*Römische Ikonographie*, II, I, Pl. V.) which statue is by some identified as Livia, the wife of Augustus. There certainly is a strong resemblance about the mouth, the curved lips and straight nose and profile. All however are typically Greek. There is also some similarity with the dress, especially that part which covers the breasts also distanced as in the Greek style of the fourth century, not quite so distant as in our bust. The hairdressing, covered with a drooping veil, is totally different, and strictly Roman in style. This Naples statue does not resemble the well known bronze bust of Livia in the Louvre (Bernoulli, op. cit. p. 90). There are several explanations possible, but none that can at present be called final. The most acceptable is that the Naples statue, if it represents Livia, as affirmed by Bernoulli and others, ideal-

ART AND ARCHAEOLOGY

izes her as a Greek poetess, possibly as Sappho. In this sense can we too identify our bust as Livia, idealized, and clothed in the costumes and facial features as a Greek masterpiece of the Argive school, no longer existing.

THE DATE OF THE BUST

According to Solomon Reinach the type of this bust dates somewhat previous to 430 B.C. This date is confirmed by the hair, by the breasts, and by the dress repeating details of well known statues and reliefs of the fifth century B.C. The shoulders alone are exaggerated, being broader than was the standard of that period. But both Polyclitus and Silanion are excluded, the latter because he would have placed the breasts closer together. The treatment of the bronze and the design of the dress on the shoulders would indicate that the object is a copy in fact of that of an Argive master of the fifth century executed in the early part of

the Augustan era, the copyist being responsible for the broad shoulders and for some points in the technique. In all other respects he seems to have followed the original with care and remarkable skill.

LOCALITY WHERE FOUND

The bust was lately excavated in southern France. It had, judging alone from the extensive incrustation of minerals and watery lime deposits, yet to be seen in the interior, stood before a fountain or spring, possibly a mineral spring which alone could have furnished the peculiar deposits of lime, sulphur, magnesia and gypsum, which seem to be the principal ingredients of the crust. When the house where it probably stood was destroyed the bust was precipitated into the fountain, the water breaking the heaviness of the blow. This would account for the unusual preservation of the bust.

New York.

A NOTE ON THE SO-CALLED SAPPHO BUST

DAVID M. ROBINSON

AT first sight I thought that this unique bronze bust might be of Renaissance or modern times but I am now convinced without having seen the bust itself that it is ancient. I still feel, however, that the hollow circular stand which is cast in four different pieces is not ancient. It has a smaller circular disk of bronze fitted on its top and above this is another piece of bronze, to which the lower front of the bust is soldered. The insertion of patches in ancient times, the character of the accretions, the nail holes, the nails themselves, still inside the head, and remains

of others in the interior of the breasts and dress are strong arguments in favor of the genuineness of the bust. In order that scholars may have all the data, I have asked Dr. Eisen to go into this subject more than he did in his original manuscript which I have changed only in the matter of wrong references and minor details. Dr. Eisen is a scholar of international reputation, especially in the field of ancient glass and beads (cf. his article on "Stratified Glass: A hitherto Undefined Type of Mosaic Glass" in *ART AND ARCHAEOLOGY* for August, 1917, pp. 69-76; and

ART AND ARCHAEOLOGY

on "The Chalice of Antioch" in the *American Journal of Archaeology*, XX, 1916, pp. 426f.). So I dislike to differ from him, but I do not believe that the bust represents Sappho. It does not resemble any of the representations of her on coins or vases or terra-cottas or any of the marble busts which have been called Sappho (in the Vatican, Uffizi, Villa Albani, and British Museum). I can see only a very slight resemblance in the hair, eyebrows, nose, mouth, chin, and neck to the bronze bust said to be that of Sappho in Naples. I see no resemblance at all to the maiden of Antium and doubt whether that statue represents Sappho. Nor do I believe that the bust represents Livia, the wife of Augustus. It does not resemble the known portraits of her. In fact, I am inclined because of the largeness of the bust, and because the pupils of the eyes are represented plastically and for other general stylistic reasons to date the bust in the time of Hadrian or Trajan or even in the age of the Antonines rather than in the Augustan era, though the peculiar arrangement of hair at the back seems to occur on Roman coins of the Republic (Grueber, *Roman Coins of the Republic*, III, pl. 52, nos. 7, 8). The bust is much more likely to represent Faustina or some such person than Livia. The hair is not brought forward from the chignon to form the toupet, as Dr. Eisen thinks, but

the front hair is done up into a toupet. Many features do remind one of the fifth century B.C., the wavy hair in front which is almost Phidian, the features of the face, and especially the drapery. Some of Dr. Eisen's parallels are not very close but I think he does prove that the style of the bust is Greek. Even the top-knot, for which he has given some parallels, occurs in the fifth century (cf. also the Devonshire Apollo head attributed by Furtwängler to Pythagoras, 460-450 B.C., cf. *Intermezzi*, pl. 2). The chignon at the back of the head also begins in Greek art and is not peculiarly Roman. It is common in the fourth century B.C. and perhaps was used even in the fifth (cf. Reinach, *Têtes Antiques*, pl. 167, which is attributed to the school of Phidias by some and to a predecessor of Praxiteles by others). I am inclined to think that the bust is a Hadrianic or later portrait of some Roman lady or empress rather than a goddess in the style of an antique Greek personage of the end of the fifth century. It combines Phidian and Praxitelean or pre-Praxitelean styles and hasn't the usual coiffure of Hadrianic times. The bust is a very valuable and important addition to America's art treasures, even if it is impossible to identify beyond a doubt the particular lady represented.

THROUGH THE WILDERNESS OF SINAI

WILLARD H. ROBINSON, JR.

IT was with a thrill of anticipation and pleasure that we made our preparations in Cairo for this memorable trip. Mingled with this was a sense of adventure, for we were going through a wild mountainous country seldom visited even by the biblical archaeologist. We knew that something unexpected was going to happen, just what we could not tell. Natives in Cairo were very free with their prognostications of danger and failure. They could not understand why we were so foolish as to risk our lives for nothing. In their minds we were to be frozen by the cold penetrating nightly chill of that high mountainous district unprotected from the sweeping winds, or to be baked by those direct noon-day rays of the tropical sun which scorch everything which comes under their glare. Moreover we were going on camel-back in the month of February, when the camel-bite becomes fatal. On getting out of bed, in the morning, we were to step on a live scorpion and be fatally poisoned. Surviving these and many other Arab tales of danger, we were to be murdered by the wild and uncivilized Bedouin natives of that country who place so little value on human life. A pleasant prospect, certainly, and yet no one of our little band of four would have missed the opportunity for all the backshish that is given away daily in Cairo.

So the preparations went forward. Tents, beds, and saddles were sent ahead to Suez. All our provisions for the nineteen-day trip had to be secured in Cairo, as we could get nothing in that wilderness. 1000 eggs, 20 live chickens,

40 live pigeons, 2 live turkeys, 1 live sheep, with crates of oranges, apples, and lemons, and a quantity of dried figs and nuts were to be our main dependence. We took the train from Cairo to Suez, passing through the land of Goshen. From there we sailed on a Khedivial steamer to Tor (or Tûr) which is only three or four days on camel-back from Mt. Sinai. We were to return by the longer route to Suez, following in part the path taken by the Israelites in their wanderings. While the camels were being loaded, we inspected the quarantine station which is all there is at Tor. The head doctor showed us their facilities for attending to 8000 pilgrims at once. Every pilgrim who goes to Mecca must be thoroughly washed and his clothing disinfected both on the way to Mecca and on his return.

When all was ready, our caravan of 23 camels started across the flat desert sand toward the mountains. At first nothing but sand was visible in almost every direction, but when we came to camp at night Jebel Um-Shomer's jagged peak loomed up conspicuously before us, bidding us to come nearer and enter that interesting land which combines wild and beautiful scenery with rich historic associations.

Noon of the next day brought us to the mountains where we entered the Wadi es Slei, a deep valley which, under varying names, leads all the way to Sinai. With the exquisite colors of the rocks and the varying shades of light, this gorgeous wadi is worthy of the Grand Canyon of the Colorado. Red, green, gray, black, and white stratifica-



Mount Sinai from the plain of Er-Rahah



The Chapel of the Virgin on Mount Sinai

ART AND ARCHAEOLOGY



The Monastery of St. Catherine located on the supposed site of the burning bush

tions were placed now in sharp contrast to each other, now shading directly one into another. A beautiful ride brought us to a very picturesque spot where we spent the night with the majestic mountains of the wilderness of Sinai standing their silent guard on all sides of us.

Early the next day, just as the morning dawn was lighting up Jebel Um-Shomer with its beautiful rosy glow, we left our camp at Seil um Mejed and continued our way in the deep ravine of Wadi Es Slei through many deep gorges and mountain walls surmounted by jagged peaks sometimes seeming almost to meet overhead. The scenery was still grand, but the valley (now Wadi Tarfa) was becoming wilder, and more barren. At two o'clock of the next day, we got our first glimpse of Jebel Musa (Mt. Sinai). It appeared as a high single-peaked mountain on our left and was not the picturesque many-peaked mountain ahead of us, as the Arabs had

tried to make us believe at first. We had now passed through the Wadi Rahabeh and the present name of our valley was Wadi Seba-iyeh. We soon entered the narrow Wadi ed-Deir and came about four o'clock of our fourth day out to the monastery of St. Catherine located on the site of the historic burning bush. The monks received us most hospitably and gave us permission to pitch our tents in their beautiful garden where the loveliest pink and white almond blossoms, then in bloom, furnished a real treat to eyes somewhat sore with the burning heat and glaring sun of the open and barren desert. The head monk (or *Oikonomos*, as he is called) took us to his private reception room and offered us cigarettes, arac, jam, coffee, and water in the usual style. After supper we were glad to seek our beds and soon fell asleep dreaming of the "Mountain of the Law", which we were to ascend the next day.

ART AND ARCHAEOLOGY



The Belfry of the Monastery of St. Catherine

After attending the sunrise service in the chapel of the burning bush, where sixteen monks came forward, one by one, and partook of the communion, we started up the zig-zag path which leads from the monastery to the mountain. Just as we started, the reflected sunrise light on the top of Mt. Sinai was glorious and we thought how well such a halo of light befitted the mount of Jehovah's glory. We each one thought to ourselves, "The ground whereon thou standest is holy ground."

There are about 3000 rock hewn steps leading up the side of the mountain, though in many places they have become worn away or covered with debris. There are also gateways, at each of which one formerly had to confess his sins. The pink and white rocks on either side were beautiful in the morning light. One of our party said they "looked just like crushed strawberry ice-cream". An hour and twenty min-

utes brought us to the chapel of the virgin of the *Oikonomos*. The story runs that the Father exhausted their food and could get no more. So they decided to leave, but first to go up to Jebel Musa for the last sacrifice. The *Oikonomos* met here a man, woman, and child. The old man (Moses?) said: "Go back. God will send you food." Unbelieving the fathers went on, but when they returned they found 100 camels laden with wheat and provisions. So they built a chapel in memory of the incident.

After three and one-half hours' leisurely ascent, we came to the top of that sacred mountain where Moses received the commandments. A chapel has been erected over the little cave where Moses stood and in the chapel a little oil lamp is kept constantly burning. Another chapel is built over the cave where Moses hid "when the glory of God passed by." As we stood on the crest of the historic mountain, it was easy to

ART AND ARCHAEOLOGY



Ruins of a Mosque on top of Mt. Sinai

imagine ourselves back in Moses' time with the mountain enveloped in thick clouds and smoke, and amidst the thunder and noise, the voice of God speaking to Moses. It was a glorious day and one long to be remembered.

The view from the top of the mountain is wonderful beyond description. Let us imagine ourselves there for a moment. On all sides of us we see that great mountainous desert known as the Wilderness of Sinai, not a flat sandy region reflecting the yellow glare of the sun, but a region full of the most beautiful and picturesque mountain scenery. As the eye reaches out, the mountains with their varied colorings and contrasts of light and shadow, fade away into the misty blue region of the horizon, or on a very clear day, into the shadowy depths of the Red Sea, a vertical mile and one half below us. But closer at hand is the view which interests the

biblical archaeologist most. To our left far down the valley, we see the great plain of Er-Rahah, where the 40,000 Israelites were encamped. Just in front of us is the mountain called Jebel Musa (or Mountain of Moses), from which Moses saw the burning bush. To the right, close at hand, is the mountain called Jebel Katrina (or Mountain of St. Catherine), its pink and white rock glistening in the sunlight; while straight down below us, almost a sheer descent of 2,500 feet, and located on the site of the burning bush, is the famous monastery of St. Catherine with its several buildings surrounded by a high wall like the ancient cities of Bible times. To be in the midst of that peaceful, quiet scene makes the Bible story clearer and brings it home to one in a peculiarly effective way. We are loth to leave the sacred mountain but it is getting late and we must return before



Stairs and Gateway on Mt. Sinai



The Rock said to be that which Moses smote

ART AND ARCHAEOLOGY



Large Slabs with Hittite Inscriptions at Serabit-el-Khadem

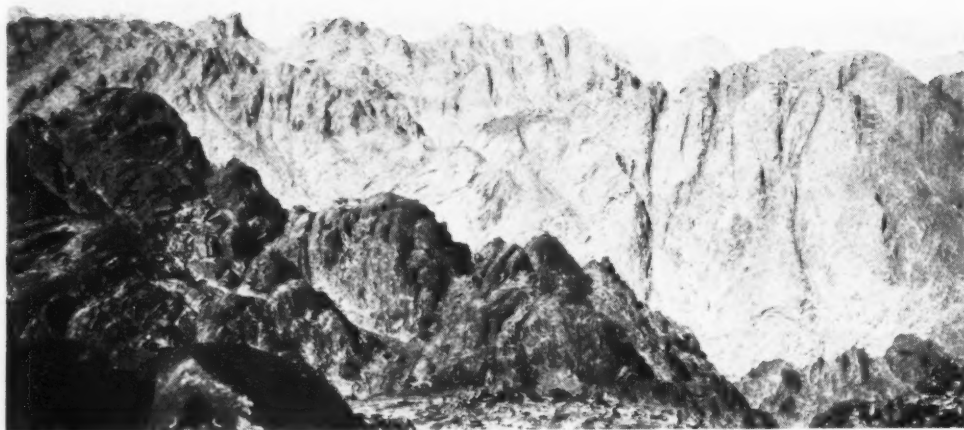
dark or be lost. So with heart and mind full of the scenes of ancient days, and with eyes feasting upon their modern counterpart, we turn to descend the mountain a different way. This route takes us past the chapel of Elijah with the tall cypress tree as its guardian, on to the chapel of John the Baptist, and back to our tents where we are glad to rest after a day which has marked a turning point in every one of our lives.

Another day was spent in the monastery, inspecting the various buildings, including the treasure room, the dungeon, and the store-houses. With great impressiveness the *Oikonomos* gave us each a box of what he called manna, but which was really a kind of dried and sweetened sap from the trees there. The library was an interesting collection of all kinds of books in more or less confusion. There were many ancient printed books in Greek, Latin, and

French. A five page book contained all the Psalms written so fine that we had to use a microscope to read them. The Syriac manuscript brought to light by Mrs. Lewis, of Cambridge, was also there. We were not so fortunate as to make any such discoveries as Tischendorf, and so went on to the church, which is beautiful with its costly interior furnishings. It contains the tomb of St. Catherine and two unused caskets, one made all of silver and sent by the Empress Catherine of Russia.

The next day we left by way of the extensive plain of Er Rahah, which offers a wonderful view of Mt. Sinai where we had spent a most profitable time. Of the journey back from Sinai to Suez, not very much need be said here. We traversed in part the wanderings of the Israelites. A great rock split in two at the base of a mountain was said to be the rock which Moses

ART AND ARCHAEOLOGY



View of Mountains from Top of Mt. Sinai

smote when the children of Israel cried for water. A little farther on we passed the mountain upon which Moses stood with uplifted arms to watch the battle with the Amalekites. The same day we came to the mines of Maghara where much turquoise was being dug up.

At Serabit el Khadem we saw the temples to the Egyptian Hathor and the ruins of the ancient baths. The steles (p. 293) stand there as if fixed forever, and thousands of years seem unable to wear away the clear-cut, unsolved Hittite characters.

We spent our last night near Wadi Gharundel (probably the ancient Elim). It was here that the Arabs showed the trickiness of their nature, and planned to desert us while still a day's march

from civilization. They insisted on the rest of their pay before going on, and we were about to hand it over when we heard them discussing in Arabic their plan of leaving us in the trackless desert. But we did not care to have the experience of the Israelites over again. So we said we could not pay them until Suez, and a very uncomfortable wandering in the wilderness was spared us.

On our last day, after passing Ain Hawara (the bitter spring) we came to the beautiful Ayun Musa, or wells of Moses. Here we were glad to refresh ourselves and our camels with the fine water there and soon pressed on to Suez, where we dismissed our Arab friends and took the train to Cairo.

Blackburn College, Carlinville, Ill.

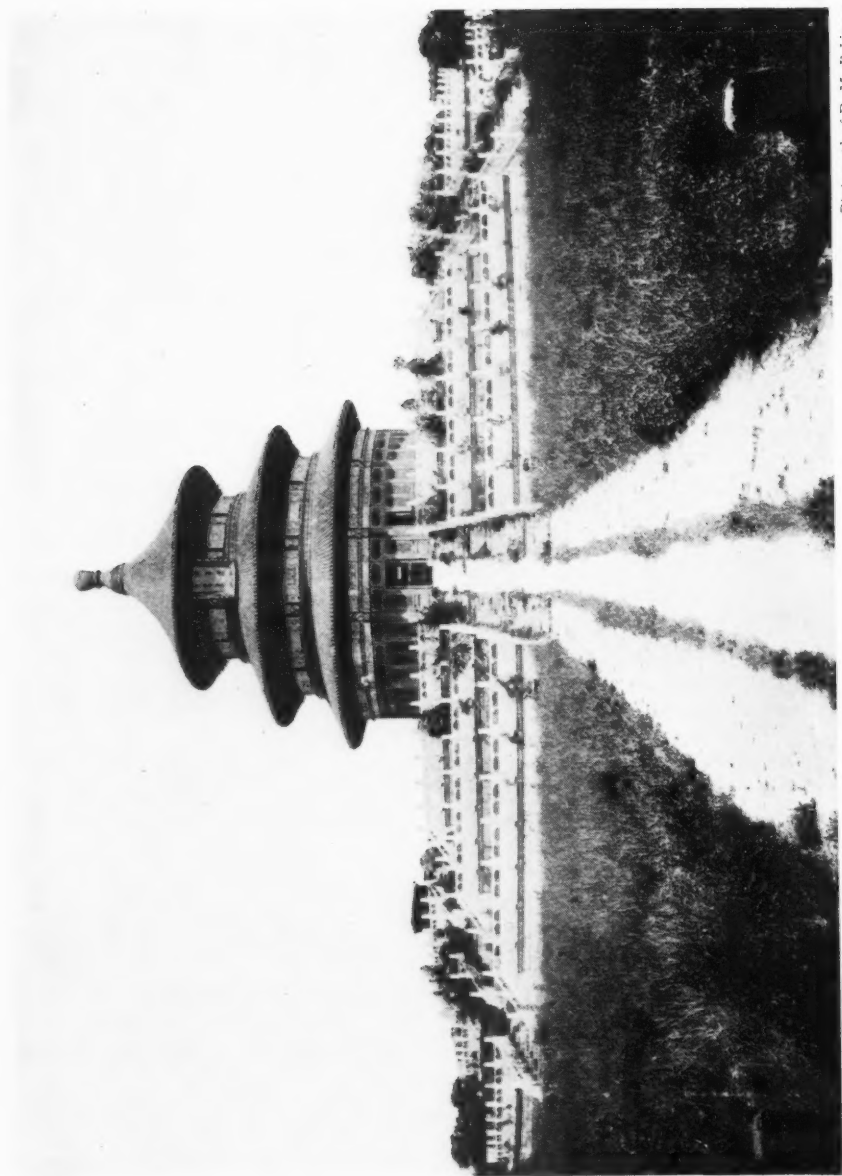
RELIGIOUS AND ARTISTIC THOUGHT IN ANCIENT CHINA

BERTHOLD LAUFER

THE culture of China represents a development of four or five millenniums accompanied by an uninterrupted flow of tradition which partially is still in full operation at the present day. The artistic achievements of the Chinese are closely associated with their religious notions and inspired by religious sentiments nourished from the same fountainhead throughout the long course of their history,—nature-worship, deep reverence for the dead, worship of the ancestors, and an insatiable craving for salvation and immortality. The peculiar conception and happy blending of these elements, combined with a pantheistic philosophy of nature, gave them the best conceivable preparation for artistic accomplishments, and resulted in a unity and harmony of thought and life unattained by any other human society. Whereas our mental culture is based on disconnected ideas,—Semitic, Greek, and Roman,—which have no direct inward organic relation to our national consciousness, Chinese civilization is a unit cast of one mould in which religion, philosophy, poetry, and art are one and the same, emanating from a sound conception of man in his relation to life and nature. New forms and expressions of art were created at all times, but, despite all changing influences, the fundamental ideas underlying their significance persisted with conservative force throughout the ages.

About 3000 B.C. China was a comparatively small country, hardly com-

prising one-fifth of her present area, chiefly located in the north-western portion of her present home. The climatic and physical conditions of the country were, to some extent, very different from what they are now: the mountain-ranges were still crowned by dense forests haunted by numerous wild beasts like tiger, rhinoceros, tapir, buffalo, hunted by man only with bow and arrow; and the gradually advancing farmer made slow headway in clearing the jungle. Yangtse River was populated by huge alligators, the terror of the rice-growing villages, and, like the crocodile in the valley of the Nile, the alligator soon became the object of religious worship. In carvings of bone the formidable reptile was well portrayed. Every one is familiar with the conventional design of the Chinese dragon; the origin of this fabulous creature has been the object of much discussion. These realistic carvings give us a clue in pointing to the alligator as the prototype from which the mythical figure of the dragon seems to have developed. These glyptic works present the earliest attempt of the Chinese in the line of sculpture, being utilized for purposes of divination. Divining was practised by scorching animal bones, the shoulderblade of cattle and deer, or the carapace of a tortoise, and from the designs formed by the cracks in the bone the future was prophesied. When the process of fortune-telling was completed, a record of the oracle and the reply were engraved upon the bone-carved figure



Photograph of D. M. Robinson

FIG. 1.—The Temple of Heaven near Peking



Photograph of D. M. Robinson

FIG. 2.—The Round Pavilion of the Temple of Heaven, near Peking

ART AND ARCHAEOLOGY

of an animal, and large deposits of such bone archives were buried under ground. One such deposit was excavated in Honan Province about two decades ago, and the Field Museum secured over a hundred pieces, including most of the best carvings from the collection of the late F. H. Chalfant. This material embodies the oldest forms of Chinese writing, but most of the inscriptions are still undeciphered. One of the finest carvings is a charm worn by a princess and stained a turquoise-blue through chemical agencies underground. It represents a snake in the centre and a bird in full figure at each end.

Like the nations of western Asia and the prehistoric peoples of Europe, the Chinese passed through a so-called bronze age, during which all implements, weapons, and vessels were made of copper or bronze, to the exclusion of iron. Iron gradually came into use from about 500 B.C. The great stimulus to the development of early art was the unceasing care for the departed ancestors, who were constantly alive and awake in the minds of the people, culminating in a minutely ritualistic cult that created an epoch of highly artistic vases utilized during the ceremonies.

An enormous bronze colander from about 2000 B.C. presents a magnificent example of the high technical skill reached by the early bronze-founders, the enormous vessel being cast from a single mould. It represents the combination of a stove with a cooking-vessel used for steaming grain and herbs in the ancestral cult. A fire was built by means of charcoal in the hollow tripod base which is separated by a hinged grate from the upper receptacle holding the articles to be steamed. The ornamentation of the surface is formed by chased meander bands; and conventionalized figures of monsters

stand out in undercut relief. The meander or fret is symbolic of thunder and lightning, while the monster suggests the representation of a storm-god. This composition is intended to illustrate an atmospheric phenomenon, emblematic of fertile rain. The ancient Chinese were a nation of agriculturists, and being deeply interested in weather and wind, their attention was turned toward the observation of the sky and the stars; and this at an early date yielded a surprising advance in the knowledge of astronomy.

A bronze goblet with a marvelous lustrous patina comes down from the same archaic period, the Shang dynasty. Wine was poured out of it in the rituals relating to the worship of the great nature-deities Heaven and Earth. Subsequently goblets of this type were used in the marital ceremony when bride and groom partook of wine from the same cup.

Any trace of realism is absent in that archaic epoch. The human figure does



FIG. 3

ART AND ARCHAEOLOGY

not yet appear in decorative art, all designs being purely geometric and receiving a symbolic interpretation evolved from the minds of farmers. No names of individual artists are on record from those remote days; art was subconscious and strictly national.

The process of casting was that *à cire perdue*, and vessels (except the lid) were usually made in a single cast, inclusive of the handle or handles and bottom. The bronze kettle in Fig. 3 is gilt all over, and is the only ancient bronze piece known with such a complete gilding. The handle terminates at both ends in figures of sheep, the favorite domestic animal of the ancient Chinese and a symbol of beauty and gentleness. Such kettles filled with wine were bestowed as a mark of distinction by the sovereign on deserving vassal princes or meritorious statesmen.

The religion of this primitive period was simple and mainly consisted in nature-worship. There was no officially recognized priesthood; the father was the priest of the family, the prince the priest of his kingdom, and the emperor the *pontifex maximus* of the nation. The great cosmic powers, Heaven and Earth, were the chief deities, and their interaction was believed to have prompted the creation of man and nature. The highly intellectual mind of the Chinese was always keen along the lines of mathematics and astronomy, and everything in their rituals was reduced to fixed numbers and categories reflected in celestial phenomena. This peculiar trend of mind called into existence a geometric construction of the supreme deities. Heaven was conceived of as circular, and the image of this all-powerful deity was represented in the shape of a perforated disk carved from jade, which was valued as the most precious material. At the same time, it

served as an emblem to the Emperor who was believed to receive his mandate from Heaven and ruled by his command as the Son of Heaven. A most striking feature is the imposing simplicity of this nature-worship.

The notion of round heaven is still expressed by the building of the Temple of Heaven in Peking, the only known example of the circular principle in Chinese architecture, where till the end of the monarchy the Emperor annually used to offer prayers and sacrifices to Heaven. See Figures 1 and 2, pages 296, 297.

The deity Earth, next in importance to Heaven, was revered under the image of a jade tube rounded in the interior, but square outside, because the earth was conceived to be square. This object referred to female power, and accordingly was the sovereign emblem of the empress. In the grave, it was placed on the chest of the corpse, and likewise symbolized the deity Earth, while the disk representing Heaven was placed under the back of the body. Man was the creation of the combined forces of Heaven and Earth, so he should not be separated from the two, and should also rest between them in his subterranean slumber.

Other jade implements are ceremonial emblems connected with solar worship. Types like that of a large jade knife, the perforations forming a constellation, were originally images of the solar deity, and shared in the quality of sun-light to dispel darkness and demons. For this reason, they were interred in the graves as efficient weapons in warding off from the dead all evil influences. A similar implement was the imperial emblem of sovereignty which the emperor held in his hands, while he worshipped the sun early in the morning.

Simultaneously we meet in that ar-

ART AND ARCHAEOLOGY

chaic epoch shamanistic practices of exorcisms and healing performed by a class of male and female sorcerers or medicine-men. The shaman was conspicuous in the funeral ceremonies when, clad with a scale armor and helmet and equipped with a spear and shield, he marched with pompous steps in front of the hearse, and four times wielded his spear over the open grave in the four directions of the compass, before the coffin was lowered. He opened the way to the departed soul on its peregrination into the beyond, safeguarded it from dangers, and insured the living ones against the return of the soul. Thus, the custom developed that a clay statuette of the shaman as the most efficient exorciser of demons was buried with the dead. In case of disease, the shamans performed a dance, quite in the manner of their present Siberian colleagues, and the making of crude clay images of males and females with movable arms, into which the spirit of the disease was banished, and which were subsequently interred, was an essential part of the ceremony.

About a thousand years later, we come down to the Han period covering the time around the Christian era. In this memorable epoch marking the transition from antiquity to the middle ages, the graves of the people were laid out in large sepulchral chambers composed of flat stone slabs. These formed a vault, sheltering the coffin, and were covered with fine sculptures in bas-relief depicting favorite incidents of ancient history or mythological subjects and forming one of our fundamental sources for the study of ancient culture-life.

The "Battle of the Fishes" is perhaps the most unique subject represented in the plastic art of the Han, reminding one of the Homeric "Battle of the Frogs

and Mice". In this Chinese fish-epic we see a whole army of fishes going to war, fish riding on fish, or warriors astride fishes, armed with bucklers, swords, and spears, apparently making ready for a fierce aquatic battle. The king or god of the watery element is driving in a chariot drawn by three large sea-fishes. The significance of this curious representation may be interpreted from ancient Chinese lore. At the time of the first Emperor Tsin Shi (third century B.C.) a belief prevailed in the existence of three Isles of the Blest supposed to be far off in the eastern ocean; there grew a drug, capable of preventing death and securing immortality. The desire of the Emperor to possess this drug, prompted him to send out an expedition, under the leadership of a magician, in search of the Fortunate Islands. But the drug of immortality was carefully guarded by the god of the ocean (here represented in the chariot) and his militant army of fishes. The magician had an interview with him (he is seen kneeling in front of the fish-chariot), to negotiate for the precious remedy; the marine god sent his army toward the coast of Shantung to caution the Emperor against his high-minded ambitions. The Emperor was lying in ambush on the shore, killed one of the fishes with a repeating crossbow, and died a few days afterwards.

A century later, the belief in these Fortunate Islands in the eastern ocean received a fresh stimulus under the influence of alchemy. As later on among the Hindu and Arabs and in mediæval Europe, the notion was entertained that cinnabar could be transmuted into gold in the furnace, and that immortality could be attained by him who should eat and drink out of such vessels made of such gold. The Han Emperor Wu, instigated by the

ART AND ARCHAEOLOGY

adepts of the black art, again despatched expeditions over the sea to discover the Fortunate Isles, the conception of which held the imagination of the people deeply enthralled, and was a prominent feature in the religious beliefs of those days. To these feelings of their contemporaries, the artists of the time lent expression, by moulding mortuary jars with covers, shaped like the hilly Islands of the Blest emerging from the sea. Such jars were interred in the graves and implied the mourner's wish that his beloved deceased might reach the land of bliss and attain immortality on the Fortunate Isles.

The mortuary pottery of the Han period is a microcosm of the life and culture of that age. All the property dear to the living ones was reproduced in clay of miniature size and confided to the grave, as houses, towers, farm-sheds, barn-yards, mills, grain-crushers, sheepfolds, stoves, and the favorite domestic animals like pigs and dogs. The likeness of an object suggested a living reality, and the occupant of the tomb was believed to enjoy the durable clay offerings as if they were the real thing.

Models of pottery show us the common farm house of the Han period. The gabled roof is covered with solid tiles; some houses show agricultural implements like rice-crushers in the interior. Other houses are provided with double roofs, and people are looking out of the window.

In the west, ancient China bordered on the nomadic Turkish tribes of central Asia which harassed and overflowed the country for many centuries. One of the means of checking the inroads of these restless hordes was the building of the Great Wall and numerous watch-towers along the frontier. These were occupied by soldiers, en-

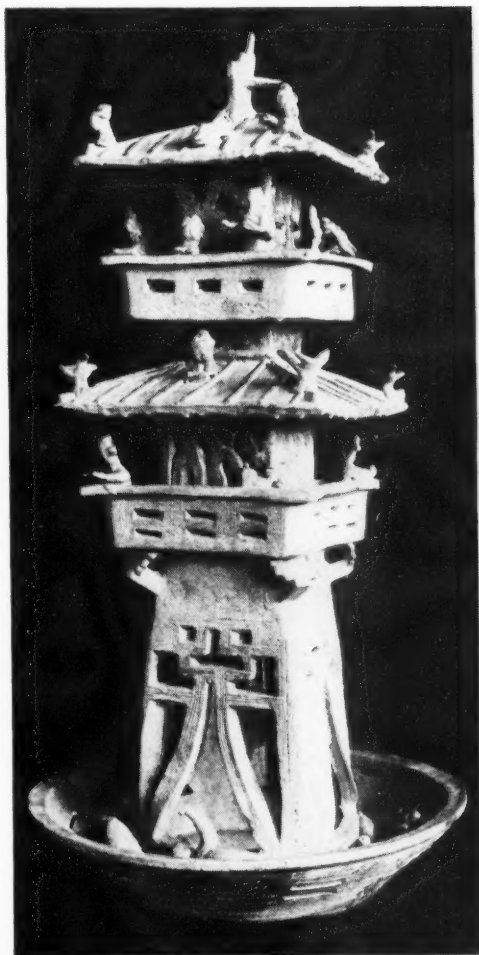


FIG. 4.—Model in Clay of a Watch-tower

gaged in spying the movements of the enemy from a distance, and repelling him, if necessary. Renowned officers who had deserved well of the country in the frontier-wars were buried with a model in clay of such a military watch-tower indicating their former profession. On the two parapets and roofs the sentinels are engaged in showering from their crossbows a volley of darts

ART AND ARCHAEOLOGY



FIG. 5.—A Pottery Jar Representing a Draw-well

on an advancing column of Turkish scouts. This unique bit of pottery (Fig. 4) is in the collection of Mr. Charles L. Freer of Detroit.

The meaning of death was to the Chinese a continuation of this life in another form. The spirits of the departed were therefore obliged to continue their cooking during the other life, and thousands of models of kitchen ranges have been discovered in the ancient graves. A mortuary stove in the Field Museum is a unique specimen and presents one of the earliest attempts of the Chinese to cast iron. On their first acquaintance with iron, they did not begin with forging it, but treated it in the same manner as bronze by casting it in sand-moulds, at a time when this process was unknown in the west.

Drink was as necessary to the inmates of the grave as food. Clay jars (Fig. 5) bearing out the idea of a draw-well were lowered into the grave to furnish a constant supply of fresh water. The jar itself represents the well-curb; the well-frame is erected over its edge. The frame above contains the pulley, a small wheel with a deep groove, over which the rope passes, and from the ends of this rope the water-buckets are suspended. The pulley is protected by a tiled roof, and in some jars a water-bucket is placed on the edge of the well. It will be recognized that the art of the Han is different in principle from that of the early archaic period. The rigid formalism and geometric symbolism of the latter is felicitously replaced by an idealism of sentiment expressing ideas in a straightforward way with a personal human touch. It was in fact the great epoch of Chinese idealism.

The notions of immortality find their most curious expression in the utilization of jade for the benefit of the dead. Jade as the most highly prized substance of the Chinese was endowed with the property of preserving the body from decay, and prompting its resurrection. The last service rendered to a departed friend was to send a piece of jade which was placed on his tongue. These protecting amulets had either the shape of this organ or were carved in the form of a cicada. The cicada plays a prominent rôle in the folk-lore of the Chinese who were deeply impressed by the long and complicated life-history of this interesting insect. As the larva creeps into the ground and rises again in the state of the pupa till finally the cicada emerges, so the soul of the dead is to fly out of the old body and to awaken to a new life. The cicada, accordingly, is a symbol of resurrection.

ART AND ARCHAEOLOGY



FIG. 6.—Jade Girdle-Ornament Worn as a Love-token

This longing for resurrection is still more forcibly brought out in the jade girdle-ornaments worn by women. These were love-tokens bestowed on them by their husbands and carved from the finest qualities of jade in magnificent colors, in which three modes of technique, engraving, carving in relief and *à jour*, are happily combined, with a great variety of design. The underlying principle is that two animals, birds, fishes, or dragons, are represented as engaged in the love-play of nature. The Chinese cherished the belief that marital relations would be resumed in the other life, and such ornaments were buried with women as symbols of a future resurrection and re-union. See Fig. 6.

China is the land of unlimited possibilities for the archaeologist, and we never experienced a greater surprise than some seven or eight years ago when, during the construction of railroads, graves of the middle ages were

opened for the first time and yielded an unexpected harvest of clay figurines of a bewildering variety of forms. The most notable feature cropping out of these finds is the rich personal element speaking to us with eloquent language. Under the T'ang dynasty (A.D. 618-906), from which most of these figurines come down, life had assumed new forms, and was enriched by a noble refinement in social customs as well as in poetry, painting, and sculpture. The feminine ideal of that epoch is illustrated in numerous graceful statuettes, some with snail-like chignon and dressed with brown jacket and green shawl,—tranquil, a bit dreamy, reserved, modest, as Chinese women are. They made faithful companions of their masters in the grave, and the great variety of style in their costumes and hair-dressings, varying according to local usage, render them a live source for the study of ancient fashions. A certain style of hair-dressing is similar to that of Japanese

ART AND ARCHAEOLOGY

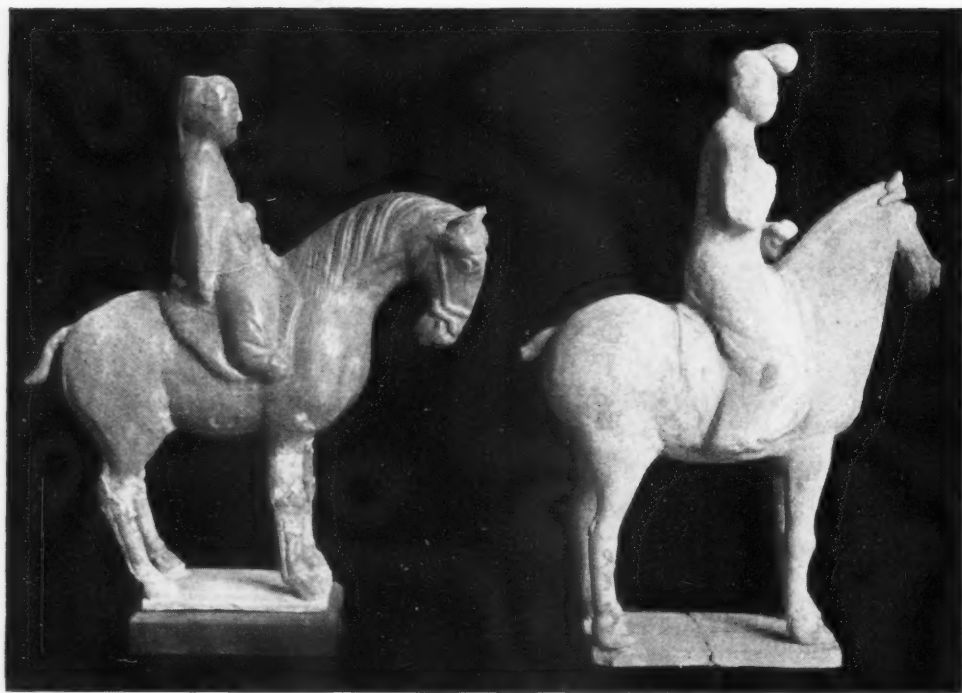


FIG. 7.—Attendants of a High Official on Horseback

women of the present time. The culture of Japan is chiefly based on the Chinese customs of the T'ang period, which in some cases are well preserved in Japan, while they are lost or modified in China.

When a high official is going out on business or a call, his carriage is accompanied by outriders in front and in the rear. In the same manner, we find the coffin in the grave flanked at both ends by male or female attendants on horseback. See Fig. 7.

Powerful knights armed to the teeth, clad with iron armor, protected the lord from demons or malignant intruders whose avarice might have disturbed the peace of his burial-place. And he derived personal solace from edifying conversation with the priests of

the Tao doctrine (Fig. 9). In viewing the Chinese entirely under the influence of their rigid moral system, we are prone to make them out as a very serious and even a pedantic people. It should not be forgotten, however, that there always was a merry old China fond of good shows and entertaining games. Acrobats, jugglers, dancers, and musicians are carved on the walls of the grave chambers, and statuettes (Fig. 8), of quaint mimes and actors, providing amusement for the dead, have arisen from the tombs. Some are represented in the midst of reciting a monologue, others are modelled in highly dramatic poses, gesticulating with lively motions as if acting on the stage; others are portrayed with such impressive realism and individual expression that we feel

ART AND ARCHAEOLOGY



FIG. 8.—Clay Statuettes of Mimes and Actors

almost tempted to name them after favorite casts familiar to us. The features of these figures show a decidedly Aryan cast. In my opinion, these actors hailed from Kucha in Turkestan. From manuscripts discovered in the sands of Turkestan we know that music and dramatic art were eagerly cultivated

by the people of Kucha, who spoke an Indo-European language of the European type known as Tokharian B. Actors from Kucha frequently visited China and were favorite guests at the Imperial Court.

In ancient times, dwarfs were noted in China for their wit and sagacity, and

ART AND ARCHAEOLOGY



FIG. 9.—Priests of the Tao Doctrine



FIG. 10.—Yama, God of Death

were frequently employed as jesters and court-fools. We possess records in the contemporaneous Chinese Annals to the effect that Negritos from Malakka, Java, and Sumatra were traded to China as slaves and well-preserved specimens of this class are represented in several T'ang clay figures.

Yama, the ancient Hindu God of Death, was a favorite conception of the people of the T'ang period. He stands either over a demon or a reclining bull which is his emblem, and appears as a

mighty warrior with heavy armor and plumed helmet,—an efficient guardian of the grave. His image (Fig. 10) has a large number of different forms; besides the human form, there is a zoomorphic one of Çivaitic origin, with flamed bull-head and eagle's claws, such as still occurs in Tibetan Lamaism. Bull-carts were employed to carry the coffin and paraphernalia at the funeral to the burial-place. See Fig. 11.

All domestic animals, with the exception of the cat, were represented in clay.

ART AND ARCHAEOLOGY

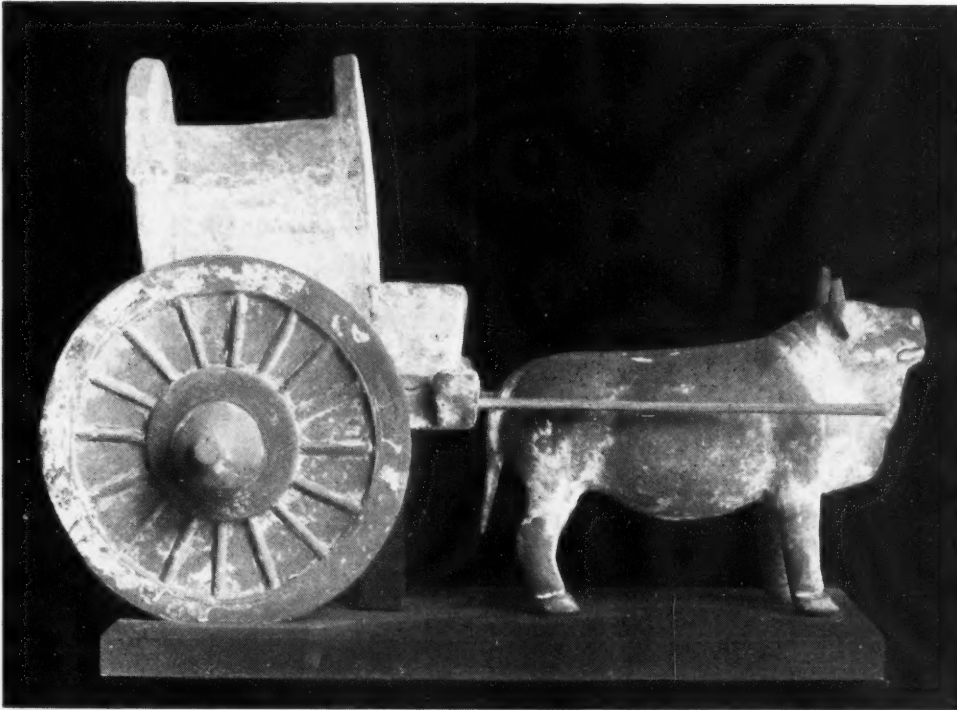


FIG. 11.—Bull-cart represented carrying the coffin to the grave

The powerful Tibetan mastiff (Fig. 12), a remote ancestor of the English bull-dog pricks up his ears in the attitude of watching; he is provided with neck-collar and belly-band as he is still guided by his master in Tibet. The lover of horses had his noble steeds immortalized in clay, which, complete with their harness, were ready for his immediate use. Many of them (Fig. 13) are remarkable for the spirit and character with which they are portrayed, as though mourning for their deceased master. The big wholesale-dealer who carried on a large trade in the goods of Central Asia and Persia had his grave furnished with the emblem of commerce, a camel (Fig. 14), loaded with the goods of distant lands. Chinese enterprise at that period encompassed

the entire world of Asia, their navigation extended over the Indian Ocean to Java, India, the Persian Gulf, and the



FIG. 12.—A Powerful Tibetan Mastiff

ART AND ARCHAEOLOGY

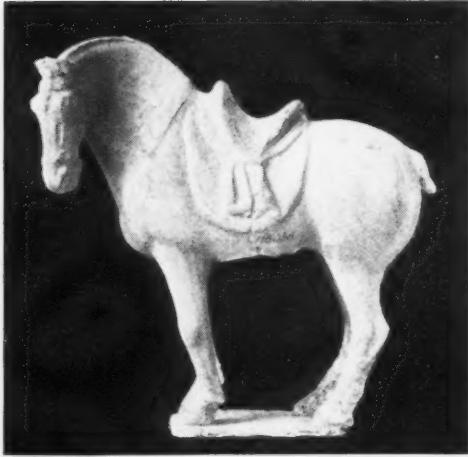


FIG. 13.—A Harnessed Horse in Clay

coasts of Egypt; and their caravans penetrated the deserts of Siberia and Turkestan as far as the shores of the Caspian Sea. This little art-work (Fig. 14) is conspicuous for its clever modeling. The guide, a Turk, astride the animal, is giving the signal for the start. Taking a last deep breath and showing the straining of its muscles, the camel endeavors to rise under its heavy burden.

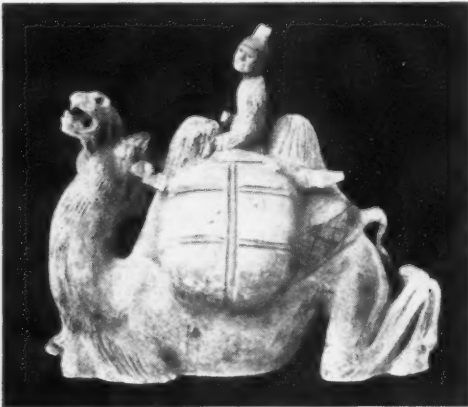


FIG. 14.—A Clay Camel loaded with Merchandise



FIG. 15.—A Clay Winged Sphinx

ART AND ARCHAEOLOGY

Other clay statuettes even more intensely evoke memories of China's lively intercourse with Persia, where the great dynasty of the Sassanians had brought to life peculiar and highly developed art-industries. The charming floral designs on Persian rugs and silk textiles, and their engarved gems, awoke a responsive echo in China and the priests of the ancient religion of Zoroaster, the Magi, or Mazdaznians, met with a warm reception in the fatherland of Confucius. They were permitted to found in the capital Si-ngan a temple for the worship of the Sun and the Fire. These facts may account for figures of lions and sphinxes (Fig. 15) with bull-feet, lion-bodies, wings and pointed goat's horn, such as the imagination of the Egyptians and Assyrians had fostered, or fantastic winged unicorn lions, such as greet us from the palaces of Assurbanipal or the Persian kings of Susa and Persepolis.

The religious history of China presents a unique spectacle in that all the great religions of the world have found a hospitable shelter within her domain, and even flourished there at one time or another. The attitude of the Chinese toward foreign religions has always been dictated by a liberal and broad-minded policy of tolerance, and their Government has never persecuted, or encouraged any mental tyranny or stifled any free opinion that keeps clear of State policy, scandal, or libel. In the third century A.D. a new religion arose in Persia, founded by the sage Māni, with ideas borrowed from Christianity of the Gnostic type and overlaid with a dualistic system based on Babylonian and Persian ideas. Māni was crucified in A.D. 275 at the instigation of jealous Zoroastrian priests, and his followers soon dispersed over the Roman Empire, Turkestan, and China. By the end of

the fourth century, the religion of Māni had grown into a world-system com-



FIG. 16.—The Effigy of a Manichean Priest. Notice the descending dove on the head-dress

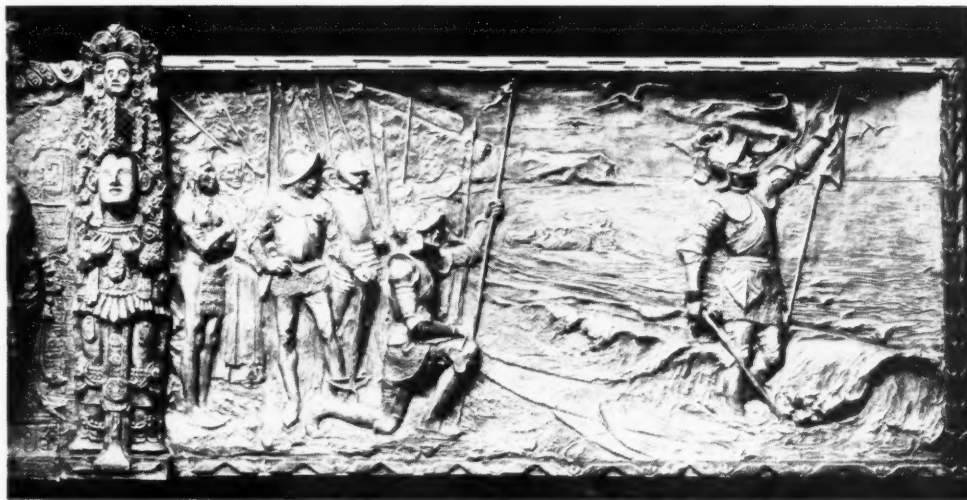
ART AND ARCHAEOLOGY

peting with Christianity for religious and intellectual leadership. But the opposition of the ruling Church made the adherents of Māni suffer bitter persecution,—and while the Christian Emperor Justinian condemned Manicheans to death and had their sacred writings committed to the flames, their co-religionists in China enjoyed perfect peace and liberty under the enlightened Emperor T'ai-tsung of the T'ang dynasty and translated their religious books into Chinese. Some of these have recently been rediscovered, and it is to the glory

of the Chinese that they preserved to us in their language the books of a Christian sect which had been mercilessly destroyed by the barbarism of Europe. It appears from one of these Chinese Manichean treatises that the adherents of Māni conceived the Holy Ghost as a white dove. On the high head-dress of one statue (Fig. 16) we see in relief the design of a descending dove, and for this reason I believe to be justified in recognizing in it the effigy of a Manichean priest.

Field Museum of Natural History, Chicago.





"Balboa." By Mrs. Farnham. In the Pan-American Building at Washington

THE WORK OF SOME AMERICAN WOMEN IN PLASTIC ART

FRANK OWEN PAYNE

THE past winter's exhibitions of the National Academy of Design and the Gorham Salon displayed an astonishingly large number of sculptures, the work of women. One of the most noteworthy, "Femina Victrix" by Janet Scudder, designed for the proposed National Suffrage Fountain, seems to the writer a most appropriate theme for a statue by a woman sculptor of the present day, for truly be it said that if woman has proved herself victorious in any one field more than another, she has done so in the difficult realm of plastic art.

Is it not indeed a triumph in the field of sculpture when we compare her achievements of the present day with her hard struggles of a half century ago? Let it not be forgotten that the first woman to enter the field seriously, was denied admission to schools of art be-

cause she did not know anatomy, and her case seemed hopeless because the schools of medicine refused to receive women as students.

Compare the time of Harriet Hosmer with the present day which sees commissions of great importance go to Miss Hyatt, Miss Scudder, Miss Longman, Mrs. Farnham, Mrs. Whitney, and a great many others.

It is such triumphs as these which make "Femina Victrix" especially fitting as a theme for Miss Scudder's genius and a most appropriate subject to commemorate the sixty years of woman's triumph in plastic art.

To the student and lover of sculpture it seems a far cry from the art of Harriet Hosmer's day saturated as it was with the classic spirit and dominated by the dicta of Canova and Thorwaldsen, to these freer days of ours which look to

ART AND ARCHAEOLOGY

Rodin for their leadership in plastic art.

The evolution of woman as a sculptor has kept pace with her brother artists in the same field, perhaps a little in the rear as one can not fail to discover who compares her efforts with the works of her contemporaries among men.

It is the purpose of this paper to pass briefly in review some of the American women who have achieved distinction with chisel and modelling tool from the pioneer day of Harriet Hosmer to the present time.

The Centennial year may be taken as marking an era in American art. The sculptures which precede 1876 are few if any of them possessed of true Americanism. They are rather the echoes, copies, and results of inspirations European in origin and spirit. The Philadelphia Exposition gave to American art an impetus towards originality which has made for America what has at last become worthy to be called a national art.

Harriet Hosmer is the only woman who deserves a commanding place among the sculptors of the pre-Centennial period.

Every one is familiar with the struggle of this brave and brilliant little woman. How she was hampered in her efforts to study anatomy, partly because of the meagre courses offered by our colleges, but chiefly on account of the fact that she was a *woman* and therefore not eligible to enter *any college*. How she at last succeeded through private instruction of a professor in St. Louis,—how through the help of friends she was enabled to go abroad to study and work in Rome,—has all been admirably related in her fascinating autobiography.

That she was deeply influenced by the classicism of her day, is seen in her choice of subjects. Hesper, Oenone,

Daphne, Medusa, and Zenobia are enough to indicate the trend of her thought which was the trend of the thought of her time. This is plainly seen in most of the works of her contemporaries.

Her work was greatly admired by the Brownings. Mrs. Browning pronounced one of her fountains to be "A poem in marble", and Robert Browning declared her "African Sibyl" to be "The most poetic rendering of a great historic truth which I have seen".

Although pronounced to have been a classicist of the old Roman school, and displaying as she does the exquisite finish and minute detail so annoying in the pupils of Canova, she had the courage to depart from the almost universal custom of the day and showed a marked preference for draped figures.

Indeed a study of the Zenobia and Beatrice Cenci proves Harriet Hosmer to have been a master of draperies, her work approaching the excellence of the masterpieces of ancient Greece.

The proud figure of the captive queen full of royal dignity, appears to be utterly oblivious to the noisy throng that surrounds her. It is a noble figure praised by Hawthorne in his Italian Note Book.

From the time of Miss Hosmer to our own there has never been a lack of women in the field of plastic art. Few however, have been the women who have taken to the work seriously. Many took up modelling as a fad and soon dropped it. But a few entered the work with such enthusiasm as to make for themselves a name high on the roll of artistic achievement. Thirty nine women were exhibitors at the winter exhibition, many of whom showed themselves capable of very superior work. None of the immediate successors of

ART AND ARCHAEOLOGY

Harriet Hosmer produced statues either in number or quality fit to compare with hers.

FOLLOWERS OF MISS HOSMER

The much admired fountain in the Mall, Central Park, is the work of *Emma Stebbins*. She also executed portraits of Charlotte Cushman and Horace Mann, a Joseph, and a marble Columbus which was presented to the city of New York. Lost for a long time, this highly praised statue was found by the writer, dirty and desolate, in the forsaken dining room of McGowan's Pass Tavern, Central Park. Such is the fate of art gifts to the metropolis!

Margaret Foley made a number of statues representing characters of sacred and profane history. Her busts of Longfellow and Bryant were also held in high esteem. Her most ambitious work was Charles Sumner, a commission from the city of Boston.

Anne Whitney of Boston is known as having made a statue of Samuel Adams for the city of Boston, a copy of which may be seen in the statuary hall of the national capitol, and the well known statue of Leif Ericson in Boston, a replica of which is one of the chief works of art in the city of Milwaukee, Wisconsin.

Perhaps the most realistic work of any of these early women sculptors is the striking recumbent figure of General Albert Sidney Johnston, the work of *Elizabeth Ney* in Austin, Texas. It is one of the most remarkable works of its kind, quite in advance of the other sculptures of the time.

But without doubt the most interesting "sculptress" of the period is *Vinnie Ream* (Mrs. Hoxie). This lady deserves mention not because of the artistic excellence of her work, but on account of the prominence given to it. Her

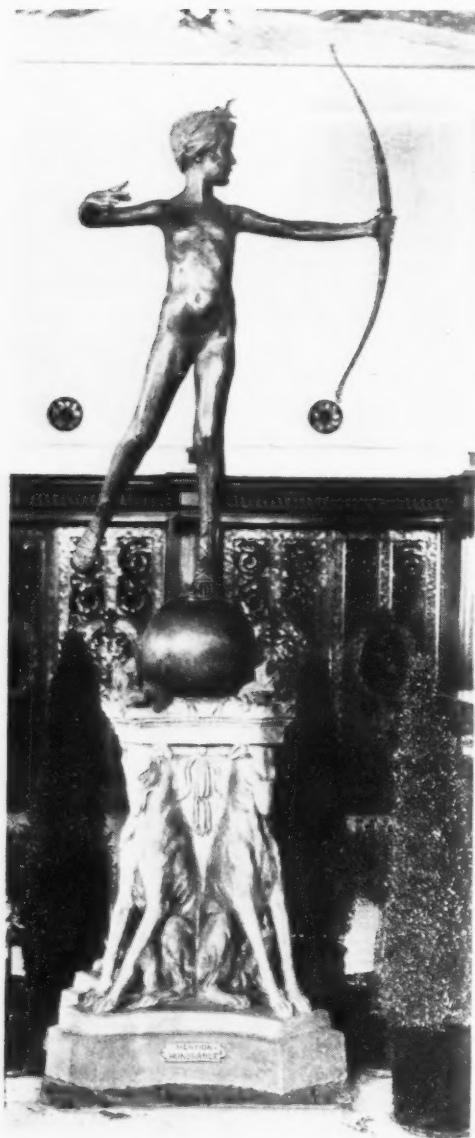
marble bust of Lincoln, was remarkable as the work of a girl of fifteen, but it certainly did not deserve the prominence given it by being placed in the Rotunda of the Capitol. In comparison with the other works in that historic spot, this bust looks insignificant, as may be supposed, for it is the work of a child. Another work of Vinnie Ream is the Farragut statue in the square of that name. It is also quite lacking in artistic merit. The evils of "Influence" are seen in the erection of such works of art as these. No better illustration need be given of the folly of leaving the selection of art works to the judgment of Congress. A national art commission had been able to prevent the erection of a great many "horrors" in these later days.

It is indeed a relief to turn from the works of the earlier period to the splendid *virile* creations of the present,—creations which clearly show that in plastic art as least, woman has been emancipated.

So many are the women that are doing fine things, that it will only be possible to make mention of those whose sculptures have been among the most conspicuous. To attempt to represent all who are doing things of note, would extend this far beyond the limits of a magazine article.

Janet Scudder is preeminently the creator of beautiful fountains. She has not less than thirty fountains to her credit. Some of these exquisite conceits are the chief adornment of private gardens in many parts of the United States. Her most noteworthy example to be erected in Washington. It is this fountain which is to be graced with the "Femina Victrix" referred to at the beginning of this paper.

ART AND ARCHAEOLOGY



The Youthful Diana. By Janet Scudder

A picture is not available for representation here. It is a beautiful female figure poised on a globe and holding the emblem of victory aloft. For subtle

curvature and grace of line, this lovely creation has few equals.

"The Youthful Diana" which accompanies this article, is regarded by the sculptor as one of her best efforts. It found many admirers at the Panama-Pacific Exposition where it was purchased by a Long Island millionaire for the garden of his country estate. Its unique pedestal flanked by hunting hounds is a very pleasing feature of this fountain.

The author of "A History of American Sculpture" has declared that at the time of the publication of his book, women sculptors had not succeeded in portraying the masculine figure with convincing power. In a future edition of his book he will have to modify this statement for the women who have in recent years attempted to portray the masculine form, have been signally successful, and no one more so than *Evelyn B. Longman*, an artist who began her studies with Lorado Taft himself.

In "The Genius of Telegraphy" and in "Consecration" masculine figures are delineated with truth and power. The "Genius of Telegraphy" is a commanding winged figure, poised upon a sphere, holding a sheaf of thunderbolts in one hand while with the other he grasps a huge coil of cable. The pose is full of dignity. It seems to be alive. The wings give balance. The cable coils about in a helix of very subtle curvature veiling the lower part of the body. This noble statue, designed for a finial on the new Western Union building, is a worthy neighbor to Weinman's golden goddess "Civic Pride" which tops the Municipal Building near by.

In "Peggy" we see a laughing face with eyes which sparkle with mirth. It is a portrait of some one no doubt, a portrait so cleverly rendered as to make one



The Genius of Telegraphy. By Evelyn P. Longman

ART AND ARCHAEOLOGY



"Consecration" By Evelyn B. Longman

long to meet the charming original. It seems to the writer that of all things hard to model, a smile that will not

stale must be one of the hardest. Yet this inimitable "Peggy" smiles on so naturally that her mirth becomes contagious and the beholder is constrained to participate in her merriment.

Of her "Fountain of Ceres" honored with such a conspicuous position at the Panama-Pacific Exposition, little need be said. Its beauty was everywhere praised and many were the regrets that a creation of such surpassing loveliness was not to be preserved in marble or in bronze.

"Consecration" is a beautiful group which preserves the spirit of devotion seen in the pure love of man for woman. Indeed it might be very well called "Devotion". It is love without passion, the very antithesis of what may be seen in the Nymph and Faun by Paul Manship. The great bronze doors of the Naval Academy at Annapolis are among Miss Longman's best known works.

For representation of joy and buoyancy of childhood, for idealization of maternal love, for the art that speaks to us from within, *Bessie Potter Vonnoh* has not been surpassed either by man or woman. What can be more realistic than the infantile stare depicted in "The Sketch"? How true to life is that tiny tot about whose sleepy little head the sandman has been playing his pranks! In "Enthroned" we have an unsurpassed portraiture of motherhood. In this charming piece she has produced in bronze the same dignity, and the same loveliness to be seen in the paintings of George DeForest Brush. "Enthroned" has all the mystic charm of a madonna.

Mrs. Vonnoh has also created an exquisite fountain, the "Fountain of Youth", showing groups of happy chil-



"A Sketch," By Bessie Potter Vonnob



"Good-night," By Bessie Potter Vonnob

ART AND ARCHAEOLOGY

dren at play and a unique figure sitting on the basin's brim playing with the water. Begun as a table fountain, this dainty work grew in her hands until it deserves to be cast in larger size for ornamentation of a public park or playground. Perhaps the most remarkable power of Mrs. Vonnoh is seen in her treatment of the eyes of her statuettes. In a way quite inexplicable to the layman, she secures the most lifelike expression of eyes which on examination are seen not to possess any of the details of anatomy. If her work were to be enlarged to life or heroic size, such detail would be necessary, but the mystery is no less baffling how such truth of expression can be seen where all the details are missing.

To create things of beauty is the aim of every sculptor. To produce work which will endure is given only to the few. To be commissioned to execute sculptures of monumental character, is indeed an honor to be coveted either by man or woman. Two women have the honor of decorating the magnificent building of the Bureau of American Republics in Washington, the Pan-American Building. The historic frieze, illustrated on p. 311 as a heading to this article, is by *Sally James Farnham* and the Aztec Fountain in the court of the building is by *Gertrude V. Whitney*.

The historic frieze depicts scenes in the discovery, exploration, and settlement of the New World. Celebrated events are portrayed with marvelous skill and technique. We know of no other reliefs in which perspective is more truthfully brought out. It is more like painting in this respect.

Thus in this celebrated structure, where history is making and will continue to be made, the works of two American women will ever remain as

fine examples of what American women have been able to do in plastic art.

For Rittenhouse Circle, Philadelphia, Mrs. Farnham has a commission for a statue of Rittenhouse which gives us a convincing portrait of that sweet and saintly scientist. In the "Cave Woman" Mrs. Farnham has created a work of great imaginative power. It is possessed of splendid dash and spirit. In the equestrian statue of Simon Bolivar, done for the Venezuelan Government to replace the statue removed from Central Park, we see a man of Spanish-American blood mounted upon a fiery Arab charger.

But one of the most appealing of her works is her unique "Victory". A beautiful female figure whose bowed head and lowered palm branch teach the sad truth that in every victory there is also an emblem of defeat. The writer knows nought of technique but this victory has in his judgment quite the most beautifully modelled elbows and knees to be seen in recent work.

The Aztec fountain is not the only work of Gertrude V. Whitney to be seen in the national capital. The "Titanic Memorial," a gigantic granite figure, is her most noteworthy creation. It is a gaunt partly draped figure, wearing a kind of tunic. With the arms extended in form of a crucifix it seems to say: "Peace be still". Upon the partly upturned face,—a face of great strength and beauty, there rests an expression of mingled sadness and mystery,—sadness for all those who mourn their dead, and mystery as to the eternal *Why* that such things must occur.

In representing this subject as a sexless creature, Mrs. Whitney has departed from all artistic precedents. To the believer in tradition, this may seem inexcusable. It has already called forth much adverse criticism. But to

ART AND ARCHAEOLOGY



the layman such a departure seems eminently appropriate. The spirit of sorrow, the spirit of mystery, belong to no country or sex. When seen by the writer in the studio of Mrs. Whitney against a rich background of crimson velvet, with a soft light streaming over it from above, the model of the Titanic Memorial was inexpressibly lovely.

The recent death of Edith Woodman Burroughs and Helen Farnsworth Mears has removed two of the most prominent women from the field of plastic art. They entered upon their life work with enthusiasm and devotion, and up to the last they continued zealously in it. Mrs. Burroughs was rewarded by election to the National Sculpture Society,

an honor vouchsafed to but ten women. "The Fountain of Youth", designed as one of the court decorations at the Panama-Pacific Exposition is declared to be the finest of her sculptures.

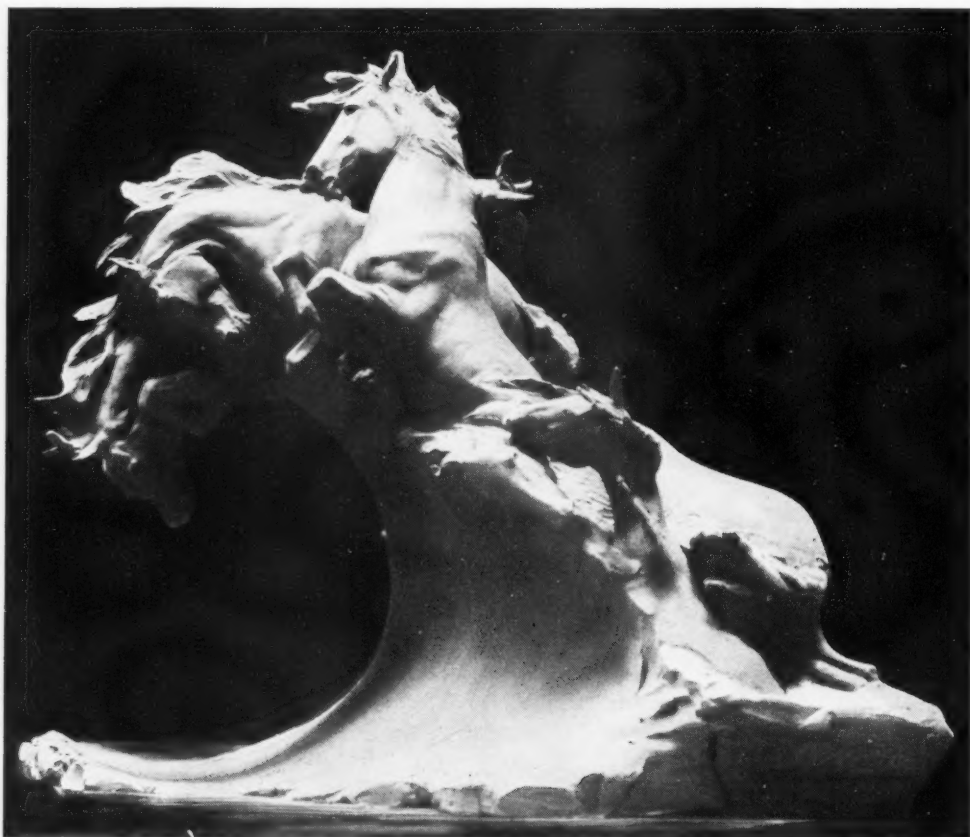
Miss Mears is chiefly known for her sculptures on the Wisconsin State Capitol. Several examples of her statues are the property of the Metropolitan Museum of Art.

The recent achievements of Anna Vaughn Hyatt have placed that gifted artist at the very front among the sculptors of the day. Inherently, studies she betrays such intimate

familiarity with their anatomy and such keen observation of their habits of life, that she must ever be classed among the Landseers, the Bonheurs, the Proctors,

The Titanic Memorial by Gertrude V. Whitney. The extended arms suggest a crucifix, symbol of supreme sacrifice

ART AND ARCHAEOLOGY



The Breaker. By Anna Vaughn Hyatt

and the Roths in art. In the portrayal of life and action she has few if any superiors. What can be more true to life than the big dog sitting up on his haunches longing for a friendly caress? What can be more realistic in its ferocity than the young hippo at play with its victim?

Did you ever on a bleak winter night, hear the breakers thunder on the hard sea sands like the trample of wild horses in stampede? Such is the impression one receives when looking at the remarkable group "The Breaker" which

seems to the writer to be Miss Hyatt's most imaginative creation. All the unrestrained motion of an on-coming breaker, all the blind impetuosity of a drove of runaway horses, are here blended in a remarkable ensemble which brings together two entirely unrelated things in a way which shows a close relationship. It is a simile in marble.

But what of the Joan of Arc? Indeed too much can not be spoken in praise of it. In the opinion of many competent critics it is by far the finest equestrian

ART AND ARCHAEOLOGY



"The White Slave." By Abastenia St. Leger Eberle. This work has probably created more discussion than any other work of recent sculpture except Barnard's Lincoln. It is a sermon in marble

statue in New York, unsurpassed by the Siegel of Bitter, the Grant of Partridge, the Slocum of MacMonnies, the Sherman of Saint Gaudens, by Shrady's "Valley Forge" horse in the Williamsburg Bridge Plaza, or even the Washington by Ward in Union Square. Truly Miss Hyatt knows the horse. An illustration appears on the cover of this number of ART AND ARCHAEOLOGY.

And the Maid? What words can adequately do justice to that beautiful girl?—So slender, so graceful, so tiny in comparison with her giant charger.—So earnest, so zealous, so spirituelle, so everything that is lovely and appealing!

Truly this is not the peasant maid of

LePage like one of Millet's crude children of the soil. No, this is rather the seeress whose eye has caught celestial visions, whose dreams have been of court and king, and whose heart is overflowing with love of country.

France is thronged with statues of the Maid of Orleans, but none of them surpasses this splendid masterpiece of sculpture. It is noteworthy also that this is the very first equestrian statue of a woman hitherto created by a woman sculptor. When it was proposed to erect a memorial in honor of Joan of Arc in New York City, many were the criticisms offered. It was declared that there was no valid reason for building a monument to any one who never had any connection with American history and who never stood for American ideals. But wherever true valor is admired, wherever noble unselfish effort is respected, wherever loyalty and true courage and zeal and patriotism are esteemed,—there ought a memorial to the Maid of Orleans to find an appropriate setting!

For lifelike representations of buoyant childhood, for graceful dancing figures full of life and motion, for heart-gripping delineations of toil, for realistic pictures of the homely life of the poor, and for strongly defined views as to the part that the artist should play in relation to common life,—*Abastenia St. Leger Eberle* takes rank among the foremost sculptors of our day. What can be more full of charm than that little child of the slum who coasts so gleefully on her single roller-skate? What is more convincing than "The Windy Doorstep" and "The Rag-Picker"? What can be more genuinely sweet than "The Little Mother"? What more true to life than "The Bath Hour"?

ART AND ARCHAEOLOGY



The Turtle Baby. By Edith Barretto Parsons.
One of the most admired works of recent years

No sculptural work of recent years can compare in startling realism with "The White Slave", a work in which Miss Eberle has presented all the sordidness and horror of that most hideous of traffics contrasted with youth, innocence, and shame.

In such creations as this she has given us a vision and a message which is told with the utmost sincerity and truth. Such works as "The White Slave" command attention wherever they may be exhibited.

It is with regret that the length of this article will not permit of an extended description of the works of several others among the women sculptors of the day. It would be a pleasure to present an account of the recent work of Eugenie F. Shonnard, Enid Yandell, Laura Garden, Clio Bracken, Gail Sherman Corbett, Brenda Putnam, and many others. If Edith Barretto Parsons should never do another thing in art, she has in her delightful "Turtle Baby" produced a statue which can not fail to provoke a smile as long as human hearts are responsive to the joys of childhood.

Concerning all these women it may be said that they are doing serious work. Most of them are producing sculptures of more than ordinary merit. Many are doing things quite equal in quality to the best sculptures of contemporary men.

On the whole there seems to be no good reason why women with their finer natures and sensibilities, with their greater love of beauty and grace, and possessed as they are of a more delicate and exquisite touch, ought not to be able to create works equal to the best efforts which have sprung from the hand of man.

Brooklyn, New York.

CURRENT NOTES AND NEWS

Primitive Industries of Manhattan

THE island of Manhattan must have been a commercial centre from very early times judging from conditions when the Dutch explorers entered the Hudson river in 1609. The aborigines were traders long before the arrival of the foreigners, and were the wealthy men of their day on this continent. For the Manhattoes had cleverly invented "shell money" which they exchanged for pelts and grain with inland neighbors. This currency was made from the pointed ends of the perriwinkle, or the white and black parts of oyster and clam shells. They alone knew how to pierce and string the shells in convenient lengths, and they named the black beads Sewan, which were twice the value of the white beads called Wampum. Sewan-ha-ka, the island of shells (or Long Island), afforded a rich and unfailing mine, but the shores of Manhattan yielded a goodly supply of shells that were easily distributed from the canoes for which these Indians were noted, for they were swifter and stronger than those of other tribes.

Deer, beaver and other animals were plentiful on the island, so the Manhattoes were rich in skins for clothing, and meat for food. They were also skilled in preserving this by sun drying, smoking, or salting, and taught their methods of drying fish to a Dutchman named Jacob Beukelszoon of Beervilt, Zeeland, who introduced it to his countrymen who found it such a profitable industry that they erected a monument to him.

Basket making was another industry of the Manhattoes. Some of the weaves were so close that the baskets served as water buckets and were called Notas. The reeds growing in the surrounding waters surpassed those of the more inland streams, so the Manhattoes had a monopoly of this manufacture. They also made boxes of different shapes which they decorated with designs of their own.

Tradition states that the Wilden made pottery, and the Dutch either discovered or were shown by the natives a valuable clay useful for fine china. A pot bakery was established on the hill overlooking the Kolch before 1640, and the "Panne backer" or Tile baker is listed among the earliest settlers. He lived in Pearl street before 1642 and his lot ran along the East river about the junction of Roosevelt and Cherry streets. His name was Dirck Clasen. Some of his descendants live in the city and are called Classon. Others moved to Pennsylvania, among whom were the late governor of that state Samuel Pennepacker, whose ancestor had changed the spelling of the designation Panne backer, when serving under General Washington.

The Dutch prized pottery and used it not only for domestic purposes but decoration, so china and glass were industries which were fostered from the very first settlement of the colony. Some tiles taken from a stone mansion at Newton that was built about 1660 for the daughter of Captain John Underhill "the Indian fighter", are white, with biblical subjects painted on them in a faint shade of pink. The glaze and treatment compare favorably with Delft tiles. The "Pot baker" also had a furnace at Breuckleyn as early as 1661, "the products of which" says the historian Brodhead, "were esteemed equal to that of Patria." This Pannebacker turned out all the articles necessary for domestic

ART AND ARCHAEOLOGY

use and became very wealthy. Glass was also made in the Province, so the factory supplied window, domestic, and bottle glass. As the rich men of Manhattan imported wine in casks that they decanted into bottles for their "caves", they demanded peculiar shapes to designate different blends. Those for Madeira were generally magnums, on which the initials of the owners were blown. Others for gin had flat sides with bulging necks. Inkstands with silver tops, jelly glasses, pitchers, tumblers made for the colonists are still preserved. The Stengal glass of Pennsylvania deserves a history of its own.

In 1631 the Nieuw Netherlands was built on Manhattan. She was a ship of eight hundred tons, and at that time the largest vessel afloat. She was used by the company to carry stores and emigrants to the Province.

As salt was necessary not only for preserving food but for glazing the pottery, Dirck de Wolf received the exclusive privilege of making it in the Nieuw Netherlands, and erected a factory on Coney Island April 14, 1661. Breweries were authorized by the city fathers at the same time, while the wants of the women were not neglected and there are frequent mentions of lace making and weaving. The Dutch women spun and wove their own fine linen, while itinerant weavers went from house to house to work up wool into linsey-woolsey, cloth and blankets. One locality preserves the name of the weavers who settled at what is now Seventeenth Street and Seventh Avenue which is still called Paisley Place.

Most of the houses were built of island bricks, those of the wealthy were fronted with "Holland tiles." That of King's Councillor James Alexander, No. 67 Broad Street, is described in 1730 as, "having rooms hung with blue and gold leather, mirrors with marble tables under them, damask curtains, costly carpets, and buffets set off with massy silver plate, and china nondescripts, according to the taste of the day."

Almost every house had its Koss, as the marriage chest was called. These were very large upright bureaus made of black oak and well carved. They were often imported but New York workmen were skillful, so handsome furniture was made in the Province, the Koss of the Bayard family (1620), the Todt chair of Dr. Hans Kiersteade (1630), Lord Stirling's high chair (1730), etc.

When Miss Katherine Van Brugh married Philip Livingston the Second Lord of the Manor, her father the Burgomaster Johannes Van Brugh sent to Patria for all the china, glass, and silver necessary for so great an alliance. But as was customary with Dutch maidens she had spun and woven with her own hands linen sheets, table cloths, and napkins, so instead of with underwear the marriage Koss was filled by her father with Delft china. There were so many dozen plates, tureens, cups and saucers, and dishes that her numerous descendants of the sixth generation still proudly display many of these treasures. It was at the funeral of her husband many years afterwards that the curious "Monkey spoons" were distributed to the mourners. The silversmiths of New York turned out notable work. That of Van Voorhis, Maverick and others is well known. Gilbert Forbes the gun- and lock-smith was celebrated for his skill, but fled from the city when the Americans reoccupied it after the Revolution as he was banned as a Tory spy, and came very near losing his head.

BOOK REVIEWS AND NOTICES

Lombard Architecture. By Arthur Kingsley Porter. Four volumes: (1) pp. xxxvii + 483; (2) pp. 675; (3) pp. 611; (4) Atlas of 244 plates with 1200 illustrations. Buckram, boxed. Vols 1, 2, 3, quarto; vol. 4 folio. New Haven; Yale University Press; 1917. \$50.

To the lasting credit of American scholarship we record the appearance of Porter's *Lombard Architecture*, the work of an American scholar, and the publication of an American university press, namely that of Yale. So monumental an undertaking, qualified by such erudition and sustained by such indefatigable documentation, displaying such an extensive and comprehensive grasp of an important field, has not yet been contributed to the archaeology of art by an American writer. Without the least reluctance it may be said that Porter's four volumes will continue the tradition of consummate ability so well represented by names of the calibre of Rivoira, DeDartein, Viollet-le-Duc and a limited list of others of the most high in the world of archaeological research and publication.

Lombard Architecture is the result of many years of study and reading and observation, the first fruits of which in published form saw the light in 1911 as a volume of but too small compass under the title *The Construction of Lombard and Gothic Vaults*, also the product of the Yale University Press. In this brief essay Mr. Porter attacked, though very diffidently, the thesis that rib vaulting had its origin in the Ile de France, a thesis theretofore regarded as nothing less than gospel and ably defended by many a clever French writer. Italians had long been dissatisfied with this attitude, maintaining on their side that Lombardy saw the beginnings of

rib vaulting and expressing their views chiefly through the masterly book by Rivoira, *Lombardic Architecture: its Origin, Development and Derivatives* (English version, New York, William Helburn, 1910) issued ten years before Mr. Porter's first brochure. In view of the importance of the Italian writer's work, Porter's first book on this subject was regarded as nothing more than a pendant to Rivoira's; in fact, an important French review of his book spoke of the Italian as Porter's "master" whom it was lèse majesté to doubt. In the light of these criticisms it is interesting to note in the present gigantic work Mr. Porter's frequent corrections of Rivoira. Incidentally the French reviewer advised that for Mr. Porter's personal enlightenment an inventory and detailed study of Lombard vaulted structures might prove of the utmost value. Mr. Porter, not in the least bellicose, made no reply to this thinly veiled sarcasm, relying upon the crushing weight of his present publication to overwhelm his critics. As a matter of fact the gathering of material for the present work was well under way when the above advice was vouchsafed and in view of the result it might be said that the effect upon the French reviewer, if he is still alive, must have been very much that of an avalanche. To some, not well acquainted with Mr. Porter's attitude toward his study, there might also be a hint of using a mortar to annihilate a mouse. Suffice it to say that, though he does not make it a major announcement anywhere in his four volumes of *Lombard Architecture*, the author has definitely set at rest the matter of Lombard priority for the origin of the rib vault, pointing out, above all, the

ART AND ARCHAEOLOGY

earliest known and attested rib vault at Sannazaro Sesia, dated 1040, and he has furthermore been able to demonstrate by an unbroken sequence of historically connected structures the derivation of French rib vaulting from Lombardy.

Mr. Porter's mastery of his subject is almost exhausting to those of us that have essayed some meagre knowledge of the history of architecture. It is a most salutary quality of this mastery that it never becomes aggressive, but relies upon the piling up of such a mass of evidence, each item so thoroughly supported by documentary testimony, as to defy effectively any direct attack upon his assertions. Again, although he fully accounts for the French theory and just as distinctly sets it aside, he does not cavil or belittle at any time in his writing, but gives full credit to all French contributions in their chronological order.

The author's first volume (pp. xxxvii+483) presents at its beginning a chronological list of monuments concerned, really the essence of the whole undertaking simply because of accurate datings, which will be of great value; not the least interesting point in connection with the list is its egregious length, for any number of hitherto unheard of buildings are cited, thus adding immeasurably to the field of study and of potential information. The list is followed by an introduction with chapters on various germane subjects; giving a bibliographic foreword and a statement of the author's intentions; a chapter on master builders, the building trade in the Middle Ages, tools, models, etc.; another entitled Communes and the Ecclesiastical Authorities and their control of building undertakings; and a fourth on masonry. The remainder of the volume is divided into four parts, entitled respectively Structure, Orna-

ment, Accessory Arts, and Iconography. Each of these is in turn subdivided into books, and the latter into chapters. The chapters themselves are aided by numerous appendices printed immediately after each and dealing with allied matters the detailed mention of which might cloud the respective issues if included within chapter limits. The Structure section is treated chronologically, and divided into the Carolingian Style, the XIth Century and the XIIth Century; with chapters on circular churches, basilican churches, and compound piers, —the last named a most interesting study,—for the Carolingian subdivision; others on differing vaulting methods and elements, such as Transverse Arches, Domed Groin Vaults, Roofing Expedients and the like, for the XIth century; and chapters on Lanfranco of Modena, Cluniac Architecture, Cloisters, the Transition to Gothic and Cistercian Architecture, for the XIIth century. Part II on Ornament will be the most interesting section for many; this also is divided by centuries and subdivided according to details treated, such as capitals, grotesques, portals, multiple orders, and the like. Under Accessory Arts, which forms part III, there is a first book on sculpture, subdivided according to schools or important individuals; and a second book containing chapters on mosaics and on frescoes. The last part, number IV on Iconography, is a fascinating study of the development of mediaeval symbolism in the Lombard province. It is subdivided according to the four Mirrors of the old students—The Mirrors of Nature, Science, Morals, and History. This section will rank with Mâle's famous work in the corresponding French field; and we would welcome its publication as a separate volume. It will be seen that a good part of this volume is given over to studies in

ART AND ARCHAEOLOGY

sculpture, and that we have therefore, in this light also, a great contribution to the knowledge of the Lombard subject, since Venturi's partial studies have thus far cast the only thorough and reliable light upon the matter, and there has been nothing at all published in English. There is at the end of the volume a bibliography that will cause rejoicing among students, an excellent witness for the thoroughness of the author.

Volumes two (pp. 675) and three (pp. 611) present in alphabetical order the facts in regard to an infinite number of buildings pertinent to the author's study of the whole Lombard field. In each case the bibliographic record of the building is first stated; this is followed by a brief historical statement; which in turn is followed by an examination of vaulting and other matters in regard to the building. The third volume ends with an exhaustive index. Throughout, the treatment of footnotes, quotations, inscriptions, etc., is characterized by a painstaking care that will be the envy of all archaeological and historical writers. The fourth volume is a box in book cover form containing 244 loose plates of folio size (the other three volumes are oblong quartos) many of which bear more than a single illustration. There are many plans and a great series of details of ornament and construction, all reproduced with the utmost skill in photography.

We do not hesitate to congratulate Mr. Porter and the Yale University Press most heartily upon the unqualified success of this momentous work. It has taken its place immediately among the books of highest authority in its field and will beyond the slightest doubt stand the test of time. Apart from the sterling calibre of the work from the standpoint of the writer himself, a word should also be said for the careful typog-

raphy, accurate and characterized by superior judgment throughout. In all respects we have here a model result, and a most inspiring portent for American book making and American productive scholarship.

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Euthymides and His Fellows. By Joseph Clark Hoppin. Harvard University Press, 1917. 186 pp. -- 48 plates. \$4.00.

Students of Greek Vases will welcome with enthusiasm this new edition of Dr. Hoppin's "*Euthymides*." Since it first came out in 1896, so much has been learned about the vases of this period, and so many important books have been written on Attic vase-painting, that a new edition, with everything brought up to date, was badly needed. Dr. Hoppin has not only supplied this need, but has done much more; for not only has he treated *Euthymides*, exhaustively, but also *Phintias*, *Hypsis*, and the *Cleophrades* master, in a manner which deserves the highest commendation.

Not only is Dr. Hoppin to be congratulated for his scholarship and painstaking accuracy, and for the ability which he has shown in the selection of the beautiful and abundant illustrations, so essential in a book of this kind, but we must also congratulate the Harvard University Press on the excellent presswork and binding.

In all deference to the better knowledge and the fine scientific judgment of Dr. Hoppin, it seems to me that he does but scant justice to *Phintias*, who he says (p. 113) is "distinctly inferior to *Euthymides*, as far as technical skill is concerned." I must admit that I cannot agree with Dr. Hoppin on this point. To my thinking, the *Corneto* amphora is in every way the equal

ART AND ARCHAEOLOGY

of anything by Euthymides, and the Bacchic scene portrayed on side A of this vase is one of the most charming bits of vase painting that has come down to us; while Dr. Hoppin himself admits that the Bourguignon psykter in Boston, which is always attributed to Phintias, "surpasses anything in Euthymides's work." (pp. 129-130.)

On p. 96, in discussing the Theft of the Tripod, Dr. Hoppin speaks of an "early" and a "late" method of depicting this scene. What he calls the "late" method is that commonly employed on the blackfigured vases, so that this point is not particularly well taken.

One or two of Dr. Hoppin's attributions may be called in question. Thus the Leyden amphora (pp. 57-60, pls. XIII and XIV, no. E, 5) assigned by him to Euthymides, and by Hartwig to Oltos, is to me very doubtful. The movement of the figures certainly suggests to me some of the Maenads on the cylix in Corneto, signed by Oltos as painter. Then, too, there is the Bourguignon psykter already referred to. If Dr. Hoppin considers Phintias such an inferior master, how can he imagine him capable of such a masterpiece? I personally think he is right and that the vase is by Phintias; but there was a time when I thought that it could not be by him, largely because of Dr. Hoppin's own words as to the inferior technical skill of that master.

After having said so much in criticism, it is pleasant to find a very large number of points in which I am in the most complete accord with Dr. Hoppin. I heartily agree with him in attributing the Brussels calpis (p. 75, no. E, 10) to Euthymides, and I never could understand why Furtwängler gave it to Phintias. Moreover, in my opinion,

Dr. Hoppin is absolutely right in maintaining that the Compiègne psykter (p. 92) cannot be the work of the Euthymidean atelier, although such a great authority as Mr. Beazley opposes him. I have seen this psykter, and consider Hartwig right in assigning it to Oltos. Moreover, I think that the chances are that Dr. Hoppin is right as opposed to Mr. Beazley in the attribution of the Villa Giulia fragment (pp. 133-34, fig. 31, no. P, 9). Mr. Beazley gives this fragment to Oltos; Dr. Hoppin, with more correctness, as I see it, to Phintias. Again, on p. 117, Dr. Hoppin is quite correct in denying any possibility of the hydria in Munich, no. 2421 (Jahn, no. 6), being by Euthymides. This vase must be the work of Phintias.

I should like most emphatically to call the attention of all readers to Chapter VIII. The principle of line drawing introduced in this chapter is an innovation that will go a great way to help in the scientific study of Attic vases.

The attributions, with the two possible exceptions of the Leyden amphora and the Bourguignon psykter, seem to me absolutely sound, and based on incontrovertible principles. Best of all, the book is written in a style that is never dry, and often flashes with real humor. The calling of Andocides, "a classical 'Mrs. Harris'" (p. 37), is a touch that will not be readily forgotten.

To sum up; this book is a real contribution to our knowledge of Attic vase-painting in general, and the Euthymidean cycle in particular. It is not too much to say that it is one of the best essays on vases that has yet been produced by an American scholar.

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